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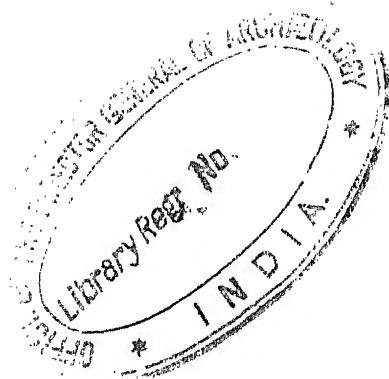
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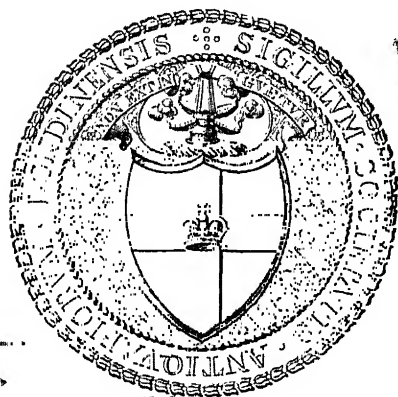
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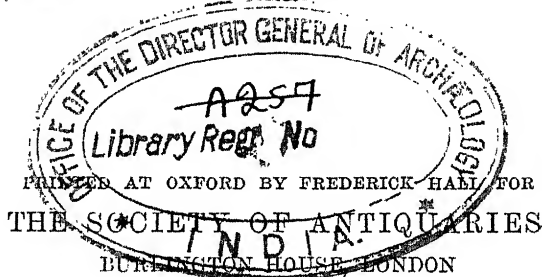
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3



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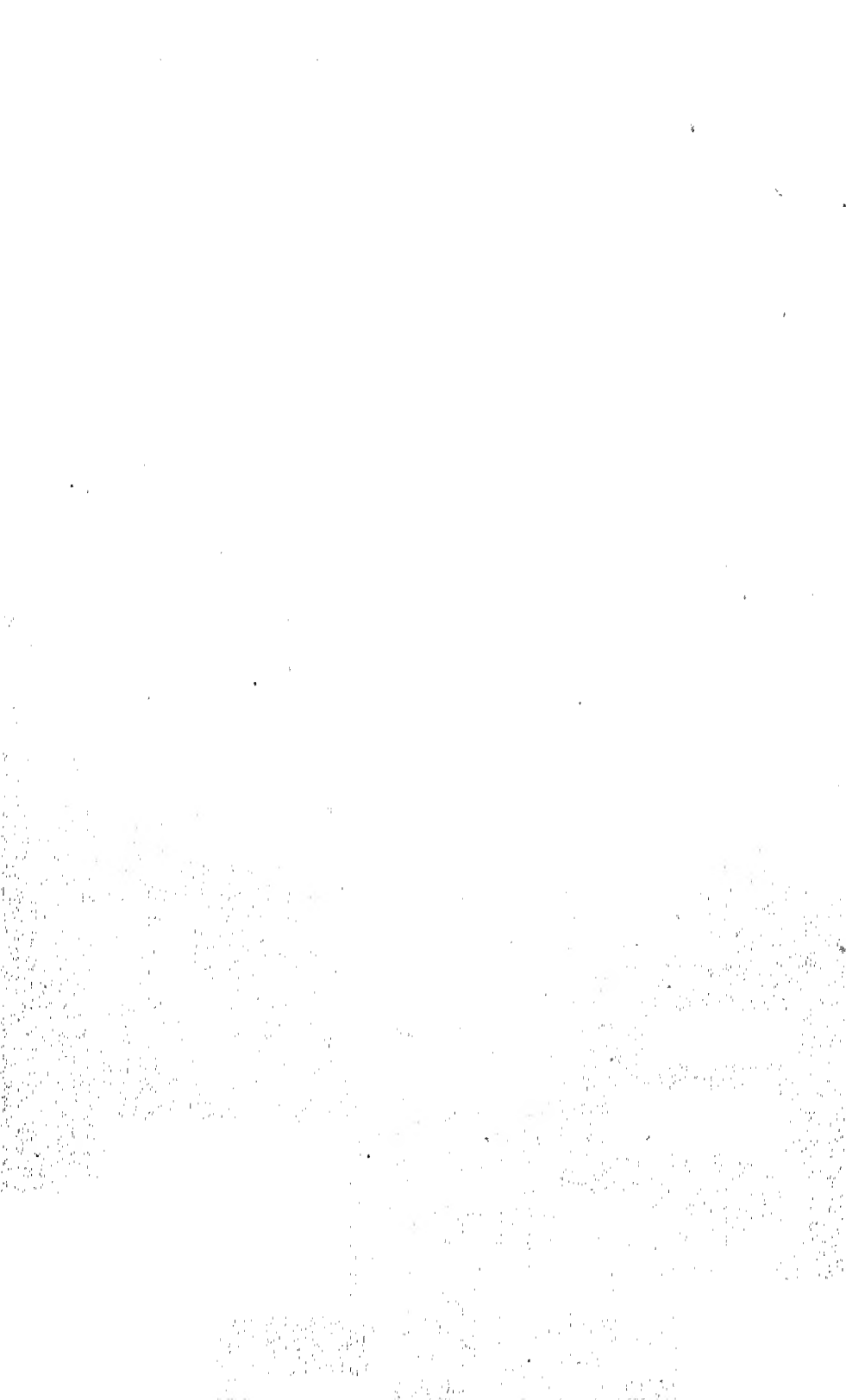
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PROCEEDINGS  
OF THE  
SOCIETY OF ANTIQUARIES  
OF LONDON

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SESSION 1915—1916.

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THURSDAY, 25th NOVEMBER 1915.

Sir ARTHUR JOHN EVANS, Knt., D.Litt., F.R.S.,  
President, in the Chair.

The following gifts were announced, and thanks for the same ordered to be returned to the donors :

From the Medici Society, Ltd. :—French sculpture of the thirteenth century. With introduction and notes by Arthur Gardner, F.S.A. sm. 4to. London, 1915.

From C. R. Haines, Esq., F.S.A. :—A volume of tracts on prehistoric antiquities.

From Messrs. G. G. Harrap & Co. :—Wales, her origins, struggles, and later history, institutions and manners. By Gilbert Stone. 8vo. London, 1915.

From the Author :—The Piltdown skull (*Eoanthropus dawsoni*). By Charles Dawson, F.S.A. 8vo. n. p. n. d.

From the Editor :—Festival Book of Salisbury, published to commemorate the Jubilee of the Salisbury, South Wilts., and Blackmore Museum, 1864–1914. Edited by Frank Stevens. 8vo. Salisbury (1914).

From E. Neil Baynes, Esq., F.S.A. :—The history of Berw, 1861. By John Williams. 8vo. Llangefni, 1915.

From the Author :—The history of the diocese of St. Asaph, general, cathedral, and parochial. New edition. By Ven. D. R. Thomas, F.S.A. Parts I–VIII. 8vo. Oswestry, 1906–1913.

From W. J. Hemp, Esq., F.S.A. :—Anglo-Norman antiquities considered in a tour through Normandy. By Dr. Ducarel. fol. London. n. d.

From the Author :—Pulpits, lecterns, and organs in English churches. By J. C. Cox, LL.D., F.S.A. 8vo. Oxford, 1915.

- From the Author :—Newbold Astbury and its history. By Rev. J. E. G. Cartledge. 8vo. Congleton, 1915.
- From the Author :—Castles and abbeys of England. By E. Schuch. 8vo. Minneapolis, 1915.
- From Edward Bell, Esq., M.A., F.S.A. :—English coast defences. By George Clinch. 8vo. London, 1915.
- From E. A. Webb, Esq., F.S.A. :—The book of the foundation of St. Bartholomew's church in London. Edited from the original manuscript by Norman Moore. 8vo. n. p. 1886.
- From Cecil A. Tennant, Esq., F.S.A. :—  
 1. Oxoniana. 4 vols. 12mo. 1779-1807.  
 2. England displayed. By P. Russell and Owen Price. 2 vols. London, 1769.
- From William Ravenscroft, Esq., F.S.A. :—The family of Ravenscroft. By W. Ravenscroft and Rev. R. B. Ravenscroft. 4to. London, 1915.
- From the Author :—The architecture of ancient Egypt : a historical outline. By Edward Bell, M.A., F.S.A. 8vo. London, 1915.
- From the Author :—Metals and metal-working in old Japan. By Professor William Gowland, F.R.S., F.S.A. 8vo. London, 1915.
- From the Author :—A history of the baronetage. By Francis W. Pixley. 4to. London, 1900.

Thomas Henry Fosbrooke, Esq., was admitted a Fellow.

Notice was given that at the Ordinary Meeting on Thursday, 2nd December, the following resolution would be proposed by J. D. Crace, Esq., and seconded by Sir Edward Brabrook :

‘That the hour of meeting of the Society be changed from 8.30 to 5 o'clock p.m. during the present session unless the Society shall otherwise determine.’

R. R. MARETT, Esq., D.Sc., Local Secretary for the Channel Islands, read a paper on the Mousterian Industry of La Cotte de St. Brelade, Jersey, which will be printed in *Archaeologia*.

Excavation of the palaeolithic site known as La Cotte de St. Brelade, in Jersey, took place from 1st March to 28th April 1914, and 1st July to 4th September 1915. The work was under the direction of Dr. Marett, as chairman of a committee of the British Association. Several students from Oxford and many local helpers assisted. The Association made grants of £50 each year, and in 1915 the Government Grant Committee of the Royal Society added a contribution of £50, some of which remained unspent. The explorations of the Société Jersiaise in 1910 and 1911 (*Archaeologia*, lxii, 449 ; lxiii, 203) had already uncovered some 300 square feet of the palaeolithic floor. The recent operations

had increased the extent cleared to about 1,200 square feet, while another 200 had been partially cleared. As the overlying mass of sterile cave-filling ranged from 25 ft. to 40 ft. in thickness, it was calculated that at least a ton of material had been removed for every square foot of floor brought to light. From the entrance 50 ft. of penetration had been achieved without disclosing the end of the cave. Along the western side-wall, where a hearth was discovered in 1910, the floor deposit was not more than 4 ft. thick, and towards the middle of the cave, which was 40 ft. across, it thinned in places almost down to nothing. A second hearth, however, had now been found close to the eastern side-wall, and here the implementiferous bed was actually 14 ft. in thickness. Near the bottom of this bed occurred a molar tooth of *Elephas antiquus*, while at the very top were several teeth of *Elephas primigenius*. Thus it would seem that the fauna of the cave, which was uniformly pleistocene, testified to a considerable change of climate for the worse during the human occupation of the site. The industry would seem to be Mousterian throughout. During the last two years 15,070 pieces of flint and 842 hammerstones and other rough implements of granite or diabase were collected. Of the flint pieces, 5,436 might rank as unutilized wasters and cores. Of the rest, 3,282 had been selected as well-shaped instruments of type-value, while another 473 represented broken tools of the same quality. The remaining 5,879 were utilized flakes of which the shape seemed to be more or less accidental. The selected implements might be classified as follows :—‘Points,’ 155; blades, 703; single-edge scrapers, 509; square scrapers, 459; hollow scrapers, 275; dolphin type, 60; drills, 20; planes, 133; discs, 173; microliths (6 types), 795. A representative series had, with the approval of the Société Jersiaise, been presented to the British Museum. On 3rd September 1915 the roof of the cave fell in, and work was perforce suspended for the year.

Mr. REGINALD SMITH felt that all present would join in congratulating Dr. Marette and his colleagues on their skill and good fortune in avoiding the fall from the roof. Cave-exploration had special dangers of its own which were not often so fully compensated as in the present case. The finds were abundant and of special attractiveness, the bulk being of Le Moustier character and the rest belonging to the early Aurignac period, as was the case at Le Moustier itself. The absence of any later admixtures and the discovery of mammoth at the very top simplified the task of classification. He had been invited to give a brief description of the fine series to be presented to the British Museum with the full concurrence of the Société Jersiaise, but

could not do justice to the finds without seeing the bulk of them in Jersey, which he hoped to do in the spring. Several of the specimens could be best explained by reference to the Northfleet industry (described in *Archaeologia*, lxii, 515), the large flake-implement of oval outline and a struck tortoise-core being true to type though on a smaller scale. The characteristic faceted butt was well represented; and one specimen with the platform so finished was of special interest to himself. It was one of a large number found in the cave, and termed square-scrapers by the excavators; the closest parallel possible was, however, a single specimen found at Grime's Graves in 1914,<sup>1</sup> and he felt justified in regarding that coincidence as an argument in favour of a palaeolithic date for the Norfolk site. Blades with rounded notches (*encoches*) were more frequent in the Aurignac period, to which a carinated plane, about the size of a walnut, must also be referred: many of those had been found on the surface in England. The 'points' were exceptionally good and numerous, though they should rather be looked upon as double side-scrapers, and one with double patination showed that the period of Le Moustier was of enormous length, as the patina attained a measurable thickness between the two flakings in that period. Some of the small flakes had been worked and several had the faceted butt, but were not pygmies in the strict sense, though microliths had been found in that period.<sup>2</sup> With regard to the doubtful bone, it would be interesting to prove it human, but more important to demonstrate the existence of the sheep or goat in the Pleistocene, alleged instances having always been ruled out by the authorities. A round flake of dolerite felt as if it had been polished, but a rock of that nature might be rubbed smooth in use. To judge by the type-series exhibited, the St. Brelade flints were a substantial contribution to archaeology, and all concerned were to be congratulated on the results already achieved.

SIR HERCULES READ found it difficult to understand the chronology of the cave from the implements exhibited. The account given of the talus on the floor and the method by which it reached the cave made it extraordinary that the more modern objects were found on the upper level. The fall from the chimney ought to have upset the stratification, and he would prefer to visit the spot before agreeing with the proposed chronology. He took that opportunity of thanking the Société Jersiaise, the British Association, and the Royal Society for allowing a

<sup>1</sup> *Report on the Excavations* (Prehistoric Society of East Anglia), 199, fig. 76.

<sup>2</sup> *L'Anthropologie*, 1913, 637-9.

type-series to come to the British Museum, where it would be as much appreciated as anywhere, and exhibited in an adequate manner as soon as conditions were favourable. Dr. Marett was to be congratulated on the success of his efforts, and on the admirable care bestowed on his perilous researches.

The PRESIDENT heartily associated himself with those who had spoken in praise of the work carried out with considerable risk; and he could speak from personal experience of cave-exploration. He was much interested in the conclusions drawn from the excavation and the flints recovered, various features suggesting to himself an advanced Le Moustier date for the bulk of the finds. True there was an early elephant and an implement of St. Acheul type, but the triangular type of early Le Moustier date was not conspicuous. The presence of mammoth, horse, and arctic rodents was quite in order; and though Jersey was then continental, the periwinkle showed that it was not far from the sea. The case of double patina was most instructive, and proved that Le Moustier was a period of considerable length, as the white patina was produced before the second flaking. On the other hand, he knew of a case in France where such a patina had been produced by a month's immersion in the *pot au feu*.

Dr. MARETT replied, in acknowledging the congratulations of the meeting, that he had only acted as director of the excavations, by no means an arduous office; and he owed much to his assistants, several of whom were Oxford students. Sir Hercules Read had been asked to state how many specimens he required, and that number had been sent to the museum, but there was still an enormous collection in the island. His remarks on the stratification were quite justified, and the most promising place for establishing the sequence was below the mammoth recess. On one side of the cave everything had been disturbed by the fall from the roof, but special care would be taken to ascertain the results of the fall when work was resumed next season.

Thanks were ordered to be returned for this communication.

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THURSDAY, 2nd DECEMBER 1915.

Sir ARTHUR JOHN EVANS, Knt., D.Litt., F.R.S.,  
President, in the Chair.

The following gifts were announced, and thanks for the same ordered to be returned to the donors :

From the Editor, Professor Firth, F.S.A. :—An American garland, being a collection of ballads relating to America, 1503–1750. 8vo. Oxford, 1915.

From the Author :—Kentish items : Wrotham. By Ralph Griffin, F.S.A. 8vo. London, 1915.

J. D. CRACK, Esq., moved the following resolution :

‘That the hour of meeting of the Society be changed from 8.30 to 5 o’clock p.m. during the present session unless the Society shall otherwise determine.’

In the absence of Sir Edward Brabrook, the resolution was seconded by W. Heward Bell, Esq.

After discussion, the resolution was negatived, on a show of hands, by a large majority.

MILL STEPHENSON, Esq., F.S.A., communicated an account of a Roman building recently found at Compton, Surrey.<sup>1</sup>

Foundations accidentally discovered in the grounds of Mrs. Watts’s house, Limnerslease, Compton, gave the plan of a small Roman house about 72 ft. in length by about 40 ft. in width. The house faced south and was of the double corridor type, with rooms between the corridors and at the western end, whilst at the eastern end was a small set of baths with the hypocausts, stoke-hole, &c., in fair preservation. The foundations throughout were of flint and Bargate stone. A few objects in bronze, three coins of late date, and a quantity of broken pottery were found during the work.

Sir WILLIAM HOPE thought the building would be classified with the small farmhouses, the remains showing that it was not a villa of any great importance. There was no floor or any signs of one in the middle room, and there were many parallel cases at Silchester suggesting that wood had been used as flooring. In one case at least there had been boarding, as marks of the

<sup>1</sup> A detailed account with plan and illustrations appears in the *Surrey Archaeological Collections*, xxviii, p. 41.

floor-joists were visible in the layer of earth. Such rooms would naturally not be warmed by a hypocaust. The tiling at the end of the corridor might have belonged to the apodyterium of the bath, the other two rooms being the tepidarium and caldarium, with a water-bath next to the furnace. That arrangement would have involved undressing in the corridor.

Mr. E. P. WARREN remarked that the furnace was comparatively large, no doubt necessitated by the British climate. Was it possible to trace the course of the ducts on the plan? The box-tile system was precisely the same as at Pompeii, and had possibilities at the present day. A room with wooden flooring would have to depend for its heating on box-tiles in the walls.

The PRESIDENT thought the form of the building and its elaborate system of baths exceptional for a small farmhouse: the pilae too were of unusual height. Thanks were due to Mrs. Watts for her action in the matter, and by way of compensation it was usually found that excavated sites eventually produced much better crops. The comparative paucity of Roman remains in Surrey had not been fully explained.

Mr. STEPHENSON in reply expressed his opinion that more traces of Roman occupation might be found in the county if systematic search were made. A good deal brought to light in the past had no doubt remained unrecorded, and was therefore useless for archaeological purposes.

Sir WILLIAM ST. JOHN HOPE, Litt.D., D.C.L., exhibited by permission of the Rev. S. Martin-Jones an embroidered armorial corporas case of late thirteenth-century work from Wymondham Church, Norfolk, on which he read the following note:

In the forty-third volume of *Archaeologia*<sup>1</sup> there is printed a paper read to the Society of Antiquaries in May 1869, by the late Mr. Henry Harrod, F.S.A., entitled 'Some Particulars relating to the History of the Abbey Church of Wymondham in Norfolk'.

Most of the particulars referred to by Mr. Harrod were derived by him from documents preserved in the parish chest, and towards the end of his paper he says (p. 270):

At the bottom of the chest I found the corporas case, of which I exhibit a drawing: the colours were much faded and in some parts changed by damp.

In a foot-note Mr. Harrod thus describes the corporas case:

This case was of embroidered work—consisting of three strips on each

<sup>1</sup> pp. 264-72.

side, alternately red and green, with a branching device, terminating in a shield on each strip. The bearings on these shields were, on the one side, 1. Checquy or and (gules?); 2. Quarterly argent and gules; 3. Argent three chevrons gules: on the other side, 1. Paly of six, argent and gules; 2. Arg. a fess between two chevrons gules? 3. Argent a cross gules.

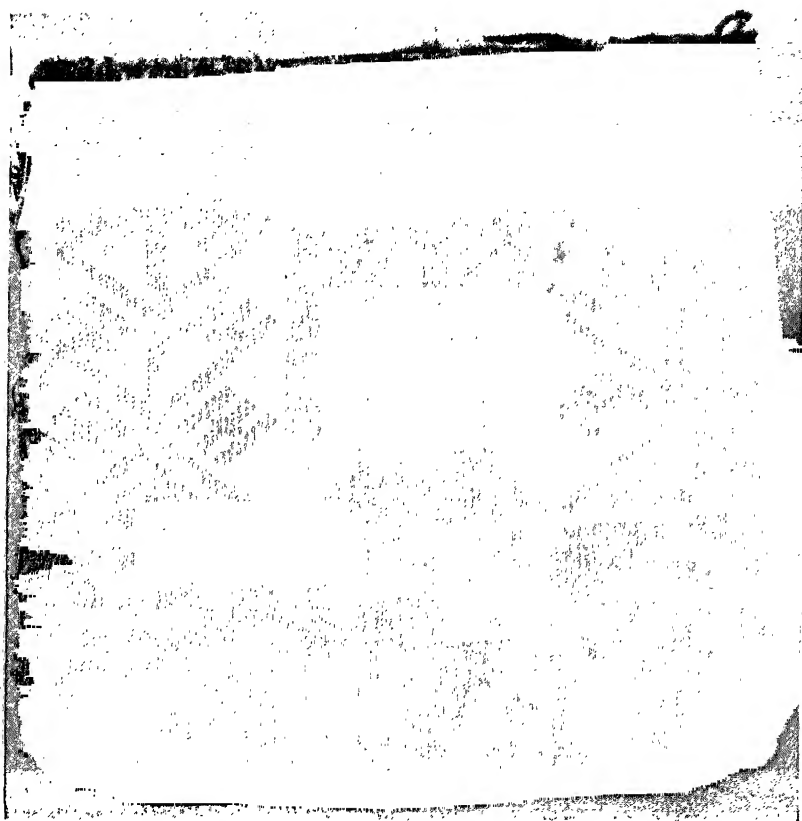


Fig. 1. CORPORAS CASE FROM WYMONDHAM, NORFOLK: FRONT.

Some years ago I had occasion to visit Wymondham, and made inquiries as to the fate of the corporas case, which was eventually forthcoming, but I was unable to exact from the then vicar any promise to lend it for exhibition to the Society of Antiquaries.

Two years ago I was again at Wymondham and was pleased to find that the present vicar, the Rev. S. Martin-Jones, was not

only willing to entrust the corporas case to me for exhibition, but anxious to learn whatever he could about it. In the box in which it was sent to me, the vicar enclosed a scrap of paper, on which is written :



Fig. 2. CORPORAS CASE FROM WYMONDHAM, NORFOLK : BACK.

Corporas Case belonging to the  
parish of Wymondham.  
Let it be carefully preserved.

Henry Harrod, F.S.A.  
April 3rd 1865.

So Mr. Harrod found it four years before he read his paper, and his wise injunction has now been followed for fifty years. For this reason I am able, with the vicar's kind permission, to lay the corporas case before you this evening.

It is made up of a strip of canvas or coarse linen, about 18 in. long and 8½ in. wide, which has been embroidered all over with coloured silks, in a sort of cross-stitch, and then folded over and sewn along the bottom and up the side to form a square pouch. It was then lined first with parchment to stiffen it, and secondly with fine linen, and edged along the open side with narrow braid. The present condition of the object enables its anatomy to be examined without difficulty.

The design consists: (1) of a series of six oblong panes 5½ in. long and 3 in. wide, alternately green and red, each embroidered with a conventional tree of one pattern in what was probably yellow silk, now bleached to whiteness; and (2) of a lower series of square panels with counter-coloured red and green grounds, each containing a shield of arms. The green is still fairly bright in colour, but the red, both within and without, has faded to a pale dirty pink, except in one shield, where parts may still be called red from having been worked probably from a different skein of silk.

The shields are as follow:

1. Checky gold and azure.
2. Quarterly gold and gules.
3. Silver three chevrons azure.
4. Gold three pales gules.
5. Silver a fess and two chevrons azure.
6. Gold a cross gules.

It should be noted that the blue has in each case faded to a slaty purple colour, which Mr. Harrod unaccountably blazons as *gules*.

The ascription of the shields is somewhat uncertain.

1. The yellow and blue checkers are clearly the arms of Warenne, and may be for John earl of Surrey, who died in 1305.
2. The yellow and red quarters are apparently those of Say; perhaps for William of that name who held lands at Sawbridgeworth in Herts. and died in 1295.
3. The three blue chevrons are on a field which seems really to have been white and not yellow, but so far I have failed to identify the arms.
4. The three red pales on a yellow field might, in the thirteenth century, equally well have been *paly of six pieces*, as Mr. Harrod describes them, and in either case would be for a member of the house of Gournay or Gurney; but I cannot at present suggest an individual who may have borne them.
5. The blue fess and two chevrons on a white field are entered in the Great or Parliamentary Roll of Arms, *temp.* King

Edward II, as those of John de Molintune. They also occur in some good early-painted glass at Stonham Aspal church in Suffolk, both alone and halved or dimidiated (in that case with the difference of a red label of three pieces) with the arms of Aspal, *azure, three gold chevrons*, but I have failed to establish any connexion between the Aspals and the Molintunes.

6. The sixth shield, with the narrow red cross on a field once yellow, is probably for Roger le Bigod, earl of Norfolk and the last of his line, who died in 1206.

Both the shields and the design of the work generally evidently belong to the closing years of the thirteenth century, but it is impossible to establish any connexion between the armorial devices and the abbey of Wymondham. The Norfolk house in which the Warennes were interested was the Cluniac priory of Castleacre, while the Bigods were founders of another Cluniac priory at Thetford, and of the Augustinian house at Weybridge. But a Maud Bigod was wife to William Daubeney who founded Wymondham as a priory before 1107.

It does not however follow, because the corporas case was found at Wymondham, that it was specially made for the church which has probably owned it since the thirteenth century; and it might equally well be a shop article, worked for sale, with simple shields of well-known Norfolk houses. In that case we need not try to force the heraldry upon Wymondham Abbey, nor seek for individual bearers of the arms. The corporas case would then fall into the same category as the embroidered armorial stoles and fanons that we know of, a noteworthy example of which I identified some years ago as forming a border to the beautiful Syon cope in the Victoria and Albert Museum. Mr. Kendrick also showed me, so recently as yesterday, in the same museum a corporas case of similar date and design to the orfrey attached to the Syon cope, which was probably also a shop article.

These suggestions do not of course in any wise detract from the great interest of the Wymondham corporas case, which is of especial value as furnishing us with work and design quite different from the contemporary *opus Anglicanum*, and of much simpler character. Of this, at present, I am not acquainted with any other English example. The archaeological value of the object is also great, inasmuch as so few English corporas cases have come down to us. It is as well, too, to be mindful of its early date, especially since the only other East Anglian corporas case, the better-known one at Hesselton in Suffolk (where it keeps company with a unique medieval pyx cloth), is a painted or 'stained' example of the fourteenth century.

H. CLIFFORD SMITH, Esq., M.A., F.S.A., exhibited an Elizabethan Heraldic Glass Picture, the property of Sir William Lawrence, Bt., on which he read the following notes :

The picture consists of a glass panel measuring 1 ft. 1½ in. in height and 1 ft. 5 in. in width, painted behind in colours and backed with silverfoil. It is stated to have come from Witchingham Hall, Norwich, the seat of Viscount Canterbury.

The centre of the panel is occupied by the achievement, Cordell impaling Clopton and fourteen quarterings. The arms are enclosed in an elaborate shield of scrolled strapwork in gold, silver, and blue. On the top of the shield, in place of a crest, is a satyr's mask with a female mask beneath it ; and on the sides of the shield are smaller grotesque masks.<sup>1</sup> Below the shield, within an oblong cartouche similarly framed, is the Cordell motto, JE NE OUBLIERAY PAS, and the date 1572, in silver on a bluish-green ground. At either end of the panel is a terminal female figure in red and gold. Each figure is in profile and rests a hand upon a vase of carnations which is supported by straps uniting the figures to the shield. The vases are in green and gold. The vase on the left bears the initial W (for William Cordell), that on the right an M (for his wife, Mary Clopton). Tasselled drapery in red is suspended from a ring at the bottom of the vases. On the ground, below each, is a two-handled flower-pot in gold containing pinks supported in a wooden trellis. The background of the picture is of brick-red colour.<sup>2</sup>

The arms are as follows :—Quarterly, 1 and 4, Cordell, gules, a chevron ermine between three griffin's heads erased, arg ; 2 and 3, Webb, azure, a chevron between three lions passant guardant or, for Sir William Cordell ;<sup>3</sup> impaling Clopton, sable, a bend argent, between two cotises dancetté, quartering fourteen coats, for Mary Clopton his wife.<sup>4</sup>

Sir William Cordell, of Long Melford, Suffolk, married, as his second wife, Mary, daughter of Richard Clopton of Long Melford. She died in 1584. Sir William Cordell was Master of the Rolls in 1557, Speaker of the House of Commons in 1557–8. In 1571

<sup>1</sup> Similar masks occur on the Cordell tomb (see below) in Long Melford church.

<sup>2</sup> Two-handled vases with flowers arranged, as here, within a trellis may be seen on a contemporary English tapestry bearing the arms of the Earl of Pembroke (d. 1571) in the Victoria and Albert Museum. The panel may further be compared with the English tapestry cushion-cover woven with the arms of Sacheverell which was exhibited before the Society last year (*Proceedings*, xxvi, 236).

<sup>3</sup> For pedigrees, see Hervey's *Visitation of Suffolke, 1561*, edited by J. J. Howard, vol. i, p. 245.

<sup>4</sup> *Ibid.*, p. 131.



GLASS PICTURE WITH THE ARMS OF CORDELL IMPALING CLOPTON





(at the date on the glass panel) he was member for Westminster. The manor of Melford was granted to Sir William Cordell at the dissolution of the abbey of Bury St. Edmunds. He was the builder of the present Melford Hall, on which his arms and his crest, a cockatrice, figure. During her progress through Norfolk and Suffolk Queen Elizabeth in 1578 visited Sir William in his new house at Melford; and being on the county border and Master of the Rolls, he was the first gentleman who entertained her Majesty in Suffolk.<sup>1</sup> He founded the hospital of the Holy Trinity at Long Melford, died in 1581, and was buried in the parish church. A sumptuous monument to him in alabaster and coloured marbles stands against the south wall of the sacristy.<sup>2</sup> On the top of the monument are three shields of arms. The central shield is occupied by the arms of Cordell, and on either side of it is the achievement Cordell impaling Clopton represented on the picture here exhibited.

The method employed for the decoration of this panel is distinct from that of ordinary painted glass, in that neither the colour nor the silver backing are fixed by any furnace process, but are applied to the back of the glass and fixed by a transparent varnish.

This species of painted glass is known commonly as *verre églomisé*. The term *églomisé*, it may be mentioned, took its name from one Glomy, a Parisian craftsman of the eighteenth century who produced a special black and gold varnish which he applied to the back of glass. The title appears first to have come into use about the end of the eighteenth century; and from that time onwards (for want of a more satisfactory one) has been promiscuously employed for all painting under glass of this kind.

The process need not be described at length. It varied at different periods. In the present instance, after the paint has been applied, leaf of silver is pasted beneath the more or less transparent pigment, so that here and there, in the unpainted spots or where the paint is thin, the silver shows through. In all these places, and in the tinctures of the shield where argent is represented, the silver is left with the thinnest coat of varnish, but where gold is intended its colour is lowered by thicker coatings of varnish.

This method of painting under glass was practised in this country in medieval times, and examples exist dating from the thirteenth, fourteenth, and fifteenth centuries. It is represented

<sup>1</sup> Parker, Sir Wm., *History of Long Melford*, pp. 317-29.

<sup>2</sup> Conder, E. L., *Church of the Holy Trinity, Long Melford*, pp. 68-71, and pl. xi.

on the frame of the thirteenth-century retable<sup>1</sup> which was formerly placed in front of the high altar at Westminster Abbey, and is now preserved in the Jerusalem Chamber. Glass panels, some painted with coats-of-arms, occur on the gesso frame of the fourteenth-century painted retable in Norwich Cathedral.<sup>2</sup> Similar small panels of glass, painted on the back, may be seen inserted in the fifteenth-century rood-screen of Cawston Church, Norfolk; while indications of spaces which were evidently once occupied by glass of the same kind are to be found amongst the remains of gesso work on other screens in the Eastern Counties.

The panel of East-Anglian workmanship now exhibited is the only sixteenth-century English example of this so-called *verre églomisé* that I have yet come across. Italian, German, and Spanish specimens dating from Gothic and Renaissance times are well known. The most remarkable collection of *églomisés* is that in the Museo Civico, Turin. It was formed by the late Marquis Emanuele d'Azeglio, for many years Sardinian minister in this country, and bequeathed by him to his native city of Turin. I do not remember finding a single English example amongst the large and very varied series there exhibited. The painted panel representing the 'Way of the Cross', which I have placed beside Sir William Lawrence's, I acquired at Bologna. It is a contemporary Italian *églomisé*, and is of interest for purposes of comparison with the English specimen.

Sir HERCULES READ was inclined to think that such a refined and delicate art, appearing as it did in medieval times without any immediate predecessors, might have been derived from analogous glass vessels found in the catacombs. The latter were generally in gold, fixed by heating between two thicknesses of glass. The effect was much the same as *verre églomisé*, and a late classical origin might also be claimed for Chinese work of the same sort. He had recently seen in the house of Sir Wollaston Franks's nephew two large panels painted in China, representing the summer and winter palaces of the Emperor Chien-Lung, who died in 1796. The Chinese practised this form of decoration in scent-bottles, which could only have been painted with a brush passed through the narrow neck of the bottle.

The PRESIDENT said the early Christian parallel had also occurred to himself, but it was difficult to find any connect-

<sup>1</sup> Shown at the exhibition of medieval painting held in the Society's rooms in 1896 (*Proceedings*, xvi, 200 and 367).

<sup>2</sup> There is a well-executed copy of the Norwich retable in the Victoria and Albert Museum.

ing links. The process as applied to crystal was of extreme antiquity, and belonged to the ancient civilization of Crete. A good example was the spirited painting of the Minotaur on an azure ground. Another example had been found by Professor Petrie in Egypt, and the painting must have been attached to the glass with some kind of gum. With regard to the French name, he remarked that a specimen in the Ashmolean Museum was described in the catalogue of 1656 as backwork.

Sir WILLIAM HOPE mentioned the specimen let into the prior's stall at the east end of the chapter-house at Canterbury, and there were others at Westminster. In Rochester Cathedral a fourteenth-century bishop had jewels on his glove filled in with crystal or glass treated in that fashion; and many people had called attention to the resemblance of the patterns on the Westminster *tabula* to Limoges enamels.

Thanks were ordered to be returned for these communications and exhibitions.

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THURSDAY, 9th DECEMBER 1915.

Sir ARTHUR JOHN EVANS, Knt., D.Litt., F.R.S.,  
President, in the Chair.

The following gifts were announced, and thanks for the same were ordered to be returned to the donors:

From Ralph Griffin, Esq., F.S.A. :—Survey of the lands of William, first earl of Pembroke. Transcribed by C. R. Straton. 2 vols. Roxburghe Club. 4to. Oxford, 1909.

From the Morant Club :—Excavation of the site of a medieval pottery at Mill Green, Ingatestone. By Miller Christy and F. W. Reader. 8vo. Colchester, 1915.

A special vote of thanks was accorded to Mr. Griffin for his present to the Library.

Notice was given of the ballot for the election of Fellows to be held on Thursday, 20th January 1916, and the list of the candidates to be put to the ballot was read.

PHILIP NORMAN, Esq., LL.D., Vice-President, read a paper on recent Discoveries in medieval London, which will be printed in *Archaeologia*.

(i) *Merchant Taylors' Hall*.—During the course of demolitions to the north of the Hall in 1910 the chalk foundation-arches of

the Great Hall were brought to light between the buttresses, and it was possible also to examine the wall immediately above, which had been hidden for generations. The lower part of this wall up to the windows proved to be all medieval. It had recently been shown that the Hall was built between 1347 and 1392, and in all probability these discoveries dated from that time. Another discovery made shortly afterwards on the south side was the upper part of a blocked arch of what must have been a fine oriel window. It was probable that the walls nearly up to the top were medieval.

(ii) *The Dutch Church, Austin Friars*.—In 1910 demolition work brought to light the foundations of the buttresses and the crowns of the arches of the original south wall of this church, which in many particulars were similar to those found at Merchant Taylors' Hall. Some interesting eighteenth-century houses were also demolished at this time.

(iii) *Vaulted chamber west of Gracechurch Street*.—In 1912, to the north-east of the Bell Yard, a chamber with rubble vaulting, having a later window, was discovered. The date or nature of this chamber was not apparent, but it seemed to be medieval.

(iv) *The Dominican Priory, Blackfriars*.—Quite recently a demolition at Apothecaries' Hall had laid bare the foundations of the west wall of the Priory church. Its position agreed entirely with that laid down by Mr. Clapham in his conjectural plan of the site.

(v) *Westminster Belfry*.—This building, begun in 1249, of which there was perhaps an illustration in Van den Wyngaerde's View of c. 1550, was destroyed in the eighteenth century and the site subsequently covered by the Sessions House. When this was rebuilt in 1912 the foundations of the belfry were brought to light. These consisted of a solid stone raft, nearly square in plan, measuring about 72 ft. by 80 ft. Under this raft was a network of piles, chiefly of elm, but some of oak.

(vi) *Conduit head, Queen Square, Bloomsbury*.—In 1911 the underground conduit-head or reservoir in the garden of No. 20, Queen Square, Bloomsbury, whence the Grey Friars of London, and afterwards Christ's Hospital, Newgate, had been supplied with water, was entirely obliterated, the ground, which belonged to the Duke of Bedford, having been let on building lease. There were opportunities of studying all that had survived until the end. A series of plans and photographs enabled the nature of the building and the method of connexion with the various springs which kept it supplied with water to be understood more clearly than was before possible. As centuries had

elapsed since this old system of water-supply was given up, it was natural that one or two points about it still remained obscure.

W. R. LETHABY, Esq., F.S.A., exhibited some fragments of a carved and painted rood from South Cerney Church, Gloucestershire, on which he read the following note :

South Cerney Church is a structure of great beauty and considerable size, having a central tower carried to the east and west by fine pointed arches of enriched 'transitional' work, and a nave doorway which looks as early as the middle of the twelfth century. Originally it seems to have been of the Iffley type. Two years ago some fragments of a carved figure were found walled up near the northern springing of the western tower-arch, and these, by the kindness of the vicar and the intervention of Mr. F. A. White and Mr. T. Kingscote, I am able to lay before the Society.

These fragments are remarkable in many ways—as giving us the essential parts of a rood of the twelfth century, as a work of art of great intensity, and as, so far as I know, the earliest important piece of wood-carving in the country. The head and the foot which have been preserved are about half full size, and the whole figure, which was doubtless rather attenuated, must have been nearly 3 ft. high. This would have been appropriate for a cross up to about 6 ft. high. The eyes are closed, the head leans forward, and the hair is arranged in a series of long tresses carried back over the crown of the head,—evidently an oriental type is represented. Both feet were separately nailed to a sloping foot-block. The type of figure closely resembles the Christ of the deposition painting in the painted chapel at Winchester Cathedral, a work of about 1180, and the earliest painted crucifix at St. Albans, about 1200. Following these parallels we may say that the Cerney Christ must have been draped from the waist to the knees, and the whole figure may be imagined as complete with some certainty. The carving, of its kind, is most accomplished; the wood was covered with gesso and the surface was painted in natural colours.

Twelfth-century England must have been a wonderful country, when all the little spaces between the cathedral towns and great abbeys were occupied by churches more or less like that of South Cerney, each holding such a sculptured rood.

*Particulars as to the Discovery of Head in South Cerney Church  
near Cirencester, Gloucestershire. By the  
Rev. A. C. Stephens, Vicar.*

The head was discovered by accident in September 1913, by a mason, who was carrying out some repairs to the wall by the tower archway.

The fragments were discovered hidden behind some small pieces of stone which formed the face of the wall; they were in a hollow space, about 18 in. behind the face of the wall and 8 ft. from the floor of the church. There was every indication that they had been placed there intentionally for the purpose of concealment.

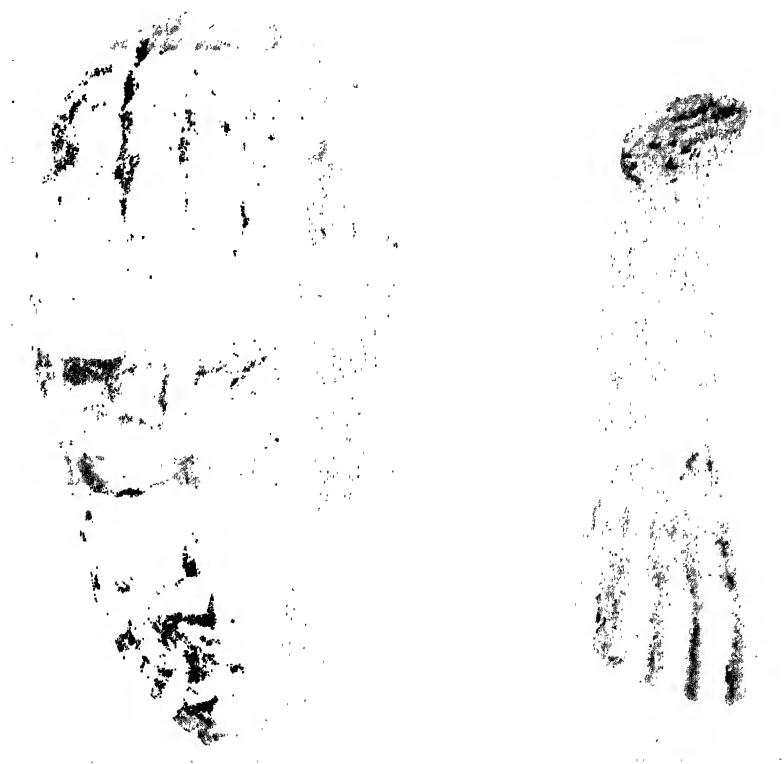
The fragments are of wood; when they were taken out from the hole, it was found that only the external shell remained, the interior being merely dust. To prevent the shell from crumbling away altogether the interior was cleaned and filled with a preparation, and the whole placed under an air-tight glass covering, in which it now rests.

AYMER VALLANCE, Esq., M.A., F.S.A., exhibited the head of a portable altar cross of the early part of the sixteenth century.

WILSON CREWDSON, Esq., M.A., F.S.A., exhibited and presented the seventeenth-century silver seal of the town of Emden. The matrix is  $1\frac{1}{4}$  in. in diameter, and has a wooden handle. The design consists of a shield of the arms of the town, surmounted by an imperial crown. Inscription: SIGILLUM · CIVITATIS · EMEDÆ.

Thanks were ordered to be returned for these communications and exhibitions.

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HEAD AND FOOT OF A ROOD FROM SOUTH CERNEY CHURCH, GLOS.





THURSDAY, 16th DECEMBER 1915.

Sir ARTHUR JOHN EVANS, Knt., D.Litt., F.R.S.,  
President, in the Chair.

The following gifts were announced, and thanks for the same ordered to be returned to the donors :

From the Author :—The Colchester oyster fishery. By Henry Laver, F.S.A. 8vo. Colchester, 1915.

From the Author :—Historic Jamaica. By Frank Cundall, F.S.A. 8vo. London, 1915.

From the Author, T. C. Cantrill, Esq. :—

1. Flint chipping-floors in South-West Pembrokeshire. 8vo. n.p. 1915.

2. Geological notes on the excavations at the gatehouse, Llantwit Major. 8vo. Cardiff, 1915.

Notice was again given of the ballot for the election of Fellows to be held on 20th January 1916, and the list of candidates to be put to the ballot was read.

REGINALD SMITH, Esq., F.S.A., read a paper entitled 'Origin of the Neolithic Celt', and endeavoured to trace one variety of that implement from the 'point' of Le Moustier. The gap was in his opinion bridged by several intermediate forms recently found at Grime's Graves, Norfolk. The date of that industry was not an essential factor in the argument, and the exhibits and lantern-slides revealed a curious connexion in form between Grime's Graves specimens and palaeoliths of late type from brick-earth and possibly other deposits in the Thames valley. The small platform often seen at one angle of the base of the triangular hand-axe seemed to represent the bulb of percussion or thickening on a side-scraper or 'point' from Le Moustier; and its disappearance marked a change of function, the apex becoming the butt of the celt, and the butt of the hand-axe turning into the cutting-edge of the celt. Granted that form alone was no criterion of date, form-associations were the basis of prehistoric research, just as plant-associations were the main-spring of ecology. From this point of view there was no great difference in time or civilization between the flint-workers of Grime's Graves and the early cave-dwellers of France.

Specimens in illustration of the paper were exhibited by Sir Hercules Read, Sir Ray Lankester, and Messrs. C. E. Allnutt, W. G. Clarke, W. Dale, F.S.A., G. J. B. Fox, E. T. Lingwood, W. M. Newton, R. Garraway Rice, F.S.A., Prescott Row, F. Sadler, and W. C. Wells.

Mr. DALE gave some details regarding the specimens he had brought to illustrate the paper, and for the sake of discussion proposed an alternative theory. The invention of the celt marked a distinct advance, as the hafting of the weapon added about 2 ft. to one's reach. For hafting it was necessary to have one end smaller than the other, continued blows fixing it more firmly into the wood. Some of the specimens shown were, however, of considerable size and not convenient for hafting. He suggested that prehistoric man picked up elongated flints and sharpened the end, but gradually improved his methods and finished off the implement by polishing. The celts he exhibited were clearly of different dates, but it was uncertain whether they belonged to late palaeolithic or to Cissbury times. Further, it was a question whether the more carefully chipped celts were finished implements or only in process of manufacture. The series came all from one county, and showed various stages in the progress from the rudimentary to the perfect celt.

Professor BOYD DAWKINS could not accept the views laid before the Society in the paper. He pointed out that dependence upon form, as a test of age apart from association, could only lead to wrong conclusions—such as those of the Ipswich school of archaeologists—that have provoked severe criticism both here and in France. He would deal with two only of the many points named in the paper, (1) the age of the flint mines of Norfolk and Sussex, and (2) the interval between the palaeolithic and neolithic stages of culture.

1. The flint mines of Grime's Graves near Brandon, explored many years ago by Canon Greenwell, and recently by a committee, and of Cissbury near Worthing, were referred by Mr. Smith to the palaeolithic age, and the former to the horizons of Moustier and Aurignac, because they yielded specimens similar to well-known palaeolithic forms. Both these centres of flint-mining and of flint industry presented the same characters—a series of vertical shafts through the chalk down to the layers of flint used for implements.

These were mined as far as practicable from the bottom of the shaft, the excavation being continued until it met the chambers of the nearest shafts. Thus the workings were continuous, and formed a system of chambers and passages, known in coal-pits under the name of 'pillar and stall'. The flints were chipped into various implements on the surface round the shafts, with the result that in both localities there were 'spoil banks', formed of every variety of broken flint, ranging from the rough block to the finished implement, that was carried away for use elsewhere. All the specimens quoted by Mr. Smith from these

two sites as palaeolithic belonged to one or other of the intermediate stages. In dealing with the age of Grime's Graves, he threw doubt upon the polished neolithic celt found, according to Canon Greenwell, in the workings, but passed over in silence the fact that the marks of neolithic celts on the walls proved that they were used as tools in getting the flint. He also ignored the same proof of neolithic age furnished by the last exploration. In both Grime's Graves and Cissbury there was clear proof that the mines and the associated spoil banks belonged to the Neolithic Age. This conclusion was confirmed by the group of domestic animals found in both, introduced by the neolithic herdsmen into Europe, and unknown before. There was no evidence of palaeolithic mining in any part of the world, the implements of that age being invariably made of stones found at the surface, more or less weathered or waterworn.

2. The author minimized the interval in Europe between the palaeo- and neo-lithic cultures; and based his conclusions on the occurrence of implements of palaeolithic age in the above spoil banks. He might perhaps also rely on the equally worthless evidence of Mas d'Azil, Ariège, where the grains of barley and plum-stones, associated with palaeolithic harpoons, were supposed to have been introduced by rats. In neither of these cases was there proof of transition from the palaeo- to the neo-lithic culture. The interval between them was to be measured by the great changes in geography, climate, and fauna that took place in Europe. In this interval Britain became an island, and the climate became insular as it was now. Most of the larger wild beasts hunted by palaeolithic man became extinct, before the appearance of the neolithic herdsmen with his domestic animals. All these things proved that the interval was very great.

Sir HERCULES READ had his own reasons for not intervening, but wished to say that throughout those investigations the author had had all the advice and support he could offer. From time to time excavations had been conducted with the assistance of the Geological Survey, an arrangement that should meet the objections of any sane geologist. Mr. Smith had also travelled at home and abroad as much as anyone in pursuit of those studies, and had kept his eyes and his mind alike open. A vast array of facts had thus been acquired, and whether the conclusions were right or wrong, the paper certainly marked a step forward, and was calculated to arrest the attention of the Society. The author was quite able to conduct his own defence; but in conclusion he felt bound to remark that the Professor had used exactly the same arguments in 1875, and it was difficult to realize the amount of classification that had been done, and

the abundance of evidence that had come to light, in that long interval.

Sir RAY LANKESTER found the discussion interesting but was not prepared to contribute to it. It was admittedly a difficult matter to assign actual or relative dates to various accumulations of flints, but he thought that Mr. Smith had been working at the problem in a satisfactory and thorough manner, and the decision was only a matter of time.

Mr. SMITH, in replying, questioned whether Mr. Dale's flints were all celts in process of manufacture, some being 'Thames picks' common in the lower reaches of the river, but of uncertain date. One specimen on the table had a thin butt, and belonged to the type associated in Scandinavia with the dolmens. Professor Boyd Dawkins's appeal to common sense and his protest against form as an index of date had both been forestalled in the introduction to the paper. The subject for discussion was not the date of Cissbury or Grime's Graves, which was of secondary importance in the present connexion, but the sequence of specimens from the side-scraper and point of Le Moustier to a Grime's Graves type that would be classed as neolithic by most collectors. In spite of criticism, Mas d'Azil was generally considered to have given the death-blow to the hiatus theory. The interval between palaeolithic and neolithic times had for years been gradually disappearing, and the evidence had been critically examined by Dr. Rice Holmes, who had summed up very decidedly against Professor Dawkins. The latter's Huxley Lecture of 1910 no doubt represented his mature convictions, but had been described by the leading French authority on the pleistocene fauna and geology as twenty-five years behind the times. The fauna was certainly a difficulty, which had been met, so far as an amateur could hope to meet it, on a previous occasion (*Archaeologia*, lxiii, 144).

The PRESIDENT said an addition had been made to one's knowledge of flint-forms, and an ingenious explanation offered of the evolution of the celt. He felt that his own knowledge of the subject was rather antiquated, and based upon different traditions. His impressions of the past were persistent, and he found it difficult to distinguish by means of the chipping between palaeolithic and neolithic work. On the Dunstable downs he had often picked up in his father's company implements which any one, judging by form alone, would have classed as palaeolithic, but which were of course neolithic. Extreme caution was therefore necessary, and he was deeply conscious of the geological difficul-

ties alluded to by Professor Boyd Dawkins. He considered that the fact that red-deer's horns were used as picks at Grime's Graves was itself conclusive as to the comparatively recent date of the associated flint relics. They belonged to the neolithic fauna of this country. During the excavations at Mentone he had been so impressed by general appearances and the late character of the ornament as to be misled into regarding an Aurignacian burial as dating from the transition period—the hiatus being apparently bridged to that extent; but there was an entire absence of pottery and polish, and the fauna was still on the borders of the glacial period. Since then the configuration and climate of Europe had altered, and he could not imagine that the deer-horn picks belonged to an interglacial period, as the prehistoric fauna went back into an altogether different climate. However long the neolithic period was, it would be impossible to come within hundreds and thousands of years of the date required by the theory under discussion. On every ground the presumption was against such an evolution, which was moreover inconsistent with the hiatus theory. He could only state his own views, which were partly inherited.

Thanks were ordered to be returned for this communication, which will be printed in *Archaeologia*, and for these exhibitions.

THURSDAY, 20th JANUARY 1916.

Sir CHARLES HERCULES READ, Knt., LL.D., Vice-President, in the Chair.

The following gifts were announced, and thanks for the same ordered to be returned to the donors:

From the Author :—Gothic architecture in France, England, and Italy. By Sir Thomas Graham Jackson, Bart., F.S.A. 2 vols. 8vo. Cambridge, 1915.

From H. A. Freeman, Esq., F.S.A. :—A collection of photographs of ancient buildings in London, 1913–14, mounted in a scrap-book.

From the Author :—Hoard of nine Anglo-Saxon pennies found in Dorsetshire. By R. C. Lockett. 8vo. London, 1915.

A special vote of thanks was passed to Mr. Freeman for his gift to the Library.

Votes of thanks were passed to the Editors of *The Athenaeum*, *Notes and Queries*, *Country Life*, and *The Builder*, for the gift of their publications during the past year.

RALPH GRIFFIN, Esq., F.S.A., Lt.-Col. CROFT LYONS, F.S.A., and MILL STEPHENSON, Esq., F.S.A., exhibited and presented the following monumental brasses, formerly in the possession of Messrs. Warner: a man in armour, c. 1480; upper part of a lady, c. 1525; a civilian, c. 1510; seven sons, c. 1520; portion of an inscription to Anne . . .; inscription to Thomas Tye, 1648.

RALPH GRIFFIN, Esq., F.S.A., exhibited and presented a set of photographs of the non-heraldic bosses in the cloisters at Canterbury Cathedral.

Special thanks were returned for these presents to the Society's collection and Library.

J. RENTON DUNLOP, Esq., F.S.A., exhibited and presented a coffin-plate of James, Lord Norreys (*ob.* 1745), found in a pond at Great Haseley, Oxon.

Thanks were ordered to be returned for this present to the Society's collection.

W. L. HILDBURGH, Esq., M.A., F.S.A., exhibited a silver pyx, two Agnus Dei cakes, a collection of sword-chapes, and a bone figure from a crucifix.

Thanks were returned for this exhibition.

This being an evening appointed for the election of Fellows no papers were read.

The ballot opened at 8.45 p.m. and closed at 9.30 p.m., when the following were declared elected Fellows of the Society:

Arthur Bonner, Esq.

Sir John Pease Fry, Bt., M.A.

Edward Reginald Taylor, Esq.

Walter Lewis Spiers, Esq.

Oscar Charles Raphael, Esq.

George Dudley Wallis, Esq., M.A.

THURSDAY, 27th JANUARY 1916.

Sir ARTHUR JOHN EVANS, Knt., D.Litt., F.R.S.,  
President, in the Chair.

The following gifts were announced, and thanks for the same ordered to be returned to the donors :

From Rev. J. T. Fowler, D.C.L., F.S.A. :

1. A new historical and descriptive view of Derbyshire. By Rev. D. P. Davies. 8vo. Belper, 1811.
2. A new description of the pictures, statues, and other curiosities at the Earl of Pembroke's house at Wilton. By James Kennedy. 8vo. Salisbury, 1758.

From Francis C. Eeles : A bibliography of the Scottish liturgy. By Eliza H. Dowden and F. C. Eeles. Privately printed. 8vo. n. p. 1915.

The following were admitted Fellows :

Arthur Bonner, Esq.  
Edward Reginald Taylor, Esq.  
Oscar Charles Raphael, Esq.

On the nomination of the President, the following were appointed Auditors of the Society's accounts for the past year :

Francis William Pixley, Esq.  
Cecil Arthur Tennant, Esq., B.A.  
Jerome Nugent Bankes, Esq.  
Edward Neil Baynes, Esq.

The SECRETARY reported that a request had been received from the vicar and churchwardens of Bottesford, Lincs., for the return of the so-called sacring bell, now in the Society's collection. The bell had been discovered in 1870 walled up in the church,<sup>1</sup> and had been handed over to the lord of the manor, Mr. Edward Peacock, F.S.A. At the sale of Mr. Peacock's effects in 1893 the bell had been bought by his son, Mr. Max Peacock, who presented it to the Society's collection.<sup>2</sup> The Council had had the matter before it and was of opinion that, provided sufficient guarantees for the bell's permanent preservation in the church were received, the bell should be given back to the vicar and churchwardens.

He therefore moved that the bell be returned provided the necessary guarantees were forthcoming.

The motion was carried.

<sup>1</sup> *Proceedings*, v, 24.

<sup>2</sup> *Ibid.*, xiv, 288.



The Rev. H. G. O. KENDALL, M.A., F.S.A., read the following paper on Excavations on Hackpen Hill, Wilts. :

It is desirable at the outset to explain the sense in which certain terms will be used. By 'flaking' is meant the removal of thin slices of flint from the faces of a stone. 'Edge-trimming' means chipping or hacking the edge of a flint in a direction rectangular to its plane surfaces. 'Re-chipping' is used to denote human work on a stone in a period later than that in which the original chipping was done.

In this paper it is proposed to show the nature of the flint-chipping industry on the site of the excavations; to attempt to settle its place in prehistoric time; to prove the human authorship of the edge-trimming on pieces of flint from such sites; and to show that the earliest implements at present known in the south of England are typical palaeoliths. The pre-crag implements, farther north, in East Anglia, are, of course, earlier.

The excavations were made in 1912 in company with Mr. W. J. Andrew, F.S.A. Notes, measurements, and drawings were taken at the time on the spot. Hackpen Hill is the highest ridge of the Marlborough Downs, and forms also their western margin (fig. 1). It runs in a north-east and south-west direction. On its summit is the Ridgeway, beloved aforetime of 'moonraker' smugglers. It forms the southern end of the great chalk range which runs diagonally across England. Its western face is a steep escarpment of the Middle Chalk. Chalk rock crops out at the shoulder of the hill, and there is a comparatively thin stratum of Upper Chalk at the top.

The river Kennet, at Winterbourne Monkton, one mile west of the excavations, and here a mere 'winter bourne', is 515 ft. above O.D. The hill at the site of the excavations is 875 ft., and its highest point is 888 ft.

To the south-east the downs slope towards Marlborough, where the Kennet flows at 400 ft. They are cut up by deep combes, some of which begin steeply close to the highest ridge.

The somewhat lower extension of the latter southward is known as, first, Monkton Down and, farther on, Avebury Down. At the extreme south end the Kennet makes a right-angle turn, flowing from west to east, instead of north to south, at a height of 470 ft. above O.D. Here it divides the ridge from the southern range which runs east and west and overlooks the vale of Pewsey. The northern end of the hill is cut off from the remainder of the great chalk range by the trumpet mouth of the valley of the Og, which is there 530 ft. above O.D.

Hackpen Hill has, therefore, long been isolated from the surrounding country.

There are Tertiary outliers both on the higher and lower

ground, on the hill-top itself, and, according to the memoir of the Geological Survey,<sup>1</sup> 'a mile to the S.S.E. of Barbury Hill, at a plantation by the road side'. This spot, by the 6 in. ordnance map, is but 560 ft. above O.D.

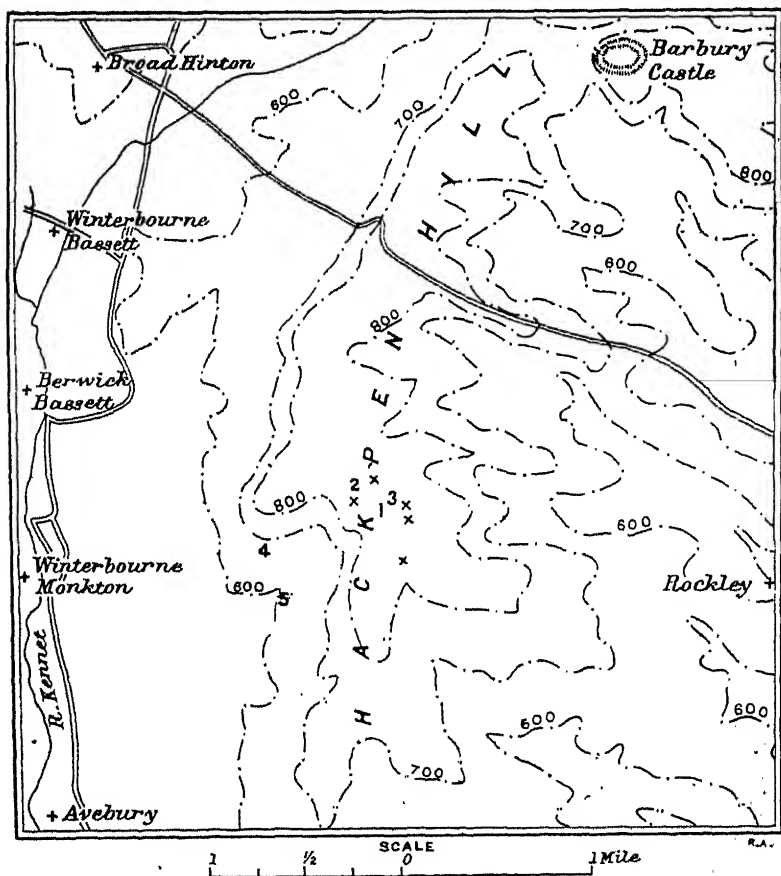


Fig. 1. MAP SHOWING SITES: 1. 1ST EXCAVATION; 2. 2ND EXCAVATION; 3. GLORY ANN POND, WHERE FIG. 27 WAS FOUND; 4. SAND-FILLED RIFT IN THE CHALK; 5. SARSEN IMPLEMENT (FIG. 26) EXCAVATED. PALAEOOLITHS HAVE BEEN FOUND ON THE SPOTS MARKED X.

Savernake Forest, 7 miles south-east of Hackpen Hill, grows on Tertiary beds, at 500 to 600 ft. above O.D.

<sup>1</sup> *Memoirs of the Geological Survey of Great Britain, Parts of Wiltshire and Gloucestershire, 1858, p. 41.*

The ground near the excavations is spoken of by the Rev. A. C. Smith as the 'watershed' and the 'fountain head' of the sarsen stones.<sup>1</sup> They seem to have been wonderfully numerous. 'Nowhere,' he says, 'are they more abundant.' They may still be seen in large numbers down the hollows on the dip and anti-dip slopes, and at other spots. They are noted, in the memoir of the Geological Survey, as 'lying in places on the Plastic Clay,'<sup>2</sup> which is assigned to the Woolwich and Reading series; and as, therefore, either 'belonging to or else of later date than that formation'.

On the field in which the second excavation was made there still remains one sarsen, too large to be drawn off the field. Parts of its surface are encrusted with iron similar to that found in the excavations.

At the foot of Monkton Down, two-thirds of a mile south-west of the excavations, and 650 ft. above O.D., there was found, in 1914, a rift in the chalk. It was 30 yds. long, by 5 ft. to 12 ft. wide, and 12 ft. deep. The walls were of irregular formation. In two places it took the form of horizontal pipes. It was full of sand, containing naturally fractured chalk flints, with sharp edges. A sample of the sand was sent to the Museum of Practical Geology, with the suggestion that it showed that the escarpment was already formed in either Eocene or Pliocene times. The possibility of the latter alternative was admitted; the former was considered improbable. Nevertheless, as already shown, pockets of Eocene clay have been noted in the survey, at only 560 ft. above O.D., within the downs.

A small fragment of greensand chert has been found on the hill-top, and greensand remains have come to hand from the Lower Chalk plateau.

The greensand outcrop is now, of course, on the face of the lower escarpment, and 300 ft., and more, below the top of Hackpen Hill.

The foregoing details have been dwelt upon at length, inasmuch as the causes to be assigned for the extraordinary condition of some of the palaeolithic implements presently to be described depend upon the geological questions involved.

Along the top of the hill is a series of hollows, or saucer-shaped depressions. They are 20 yds., or more, in diameter, and vary in depth from about 3 ft. to 12 ft.

The excavations were made on the less steep slopes of two of these depressions. The first site was immediately south of the Ridgeway, where it crosses the hill at right angles to the

<sup>1</sup> *Guide to the British and Roman Antiquities of the North Wiltshire Downs*, pp. 127, 128.

<sup>2</sup> *Memoirs, &c.*, p. 42.

remainder of its course. Some 200 yds. distant is the barn known as Glory Ann; and between the latter and the depression is the pond which resulted from clay-digging for brick-making.

The site of the second excavation is about 300 yds. north-west of the first. A number of the chipped flints had already been picked up within the hollows, and it was evident that they came from a bed occupying parts of the hollows.<sup>1</sup> They occurred numerously there and but sparingly elsewhere; and, in any case, not sporadically, as do the later 'surface' flints.

On the first site four small pits were dug. Trial holes

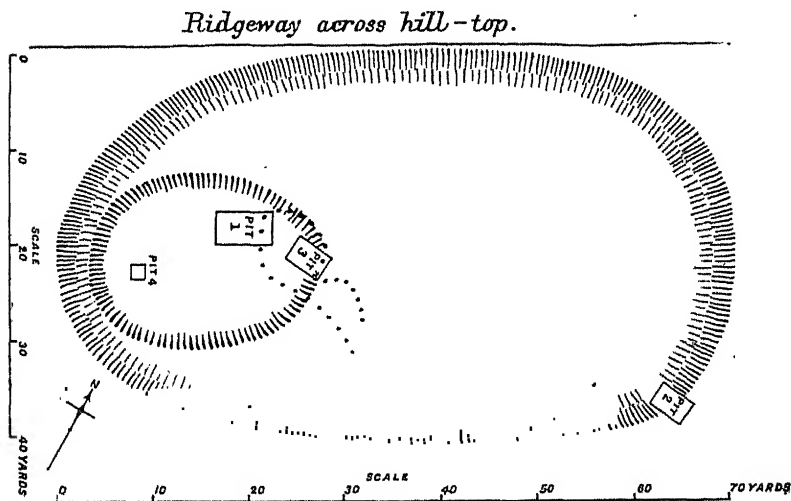


Fig. 2. PLAN OF THE DEPRESSION WHEREIN THE FIRST SERIES OF EXCAVATIONS TOOK PLACE. THE DOTTED LINE SHOWS THE EXTENT OF THE GRAVEL.

were also made for the purpose of delimiting the patch of gravel, which proved to be 36 ft. long by 18 ft. at the widest part (fig. 2). Pit no. 4 was a small square hole dug in the deepest part of the depression. Here was 3 ft. of mingled clay and humus, with a few stained flints, and very small fragments of chalk in the lowest part. The bottom was not reached, but presumably the chalk was not far below. During the excavations heavy rain fell and filled pit 1 (the first dug) to the depth of about 1 ft. Every drop of this water was held by the sticky clay until the

<sup>1</sup> Since this paper was read a few chipped flints of the industry represented on the excavated sites have been picked up by the author near the first depression, outside the rim of it, and near its steepest side.

close of the excavations, when the pit was filled in. The bottom of the depression did not, on the contrary, hold any water. One only of the hollows on the hill holds water for more than a few hours, and that not permanently.

Pit no. 2, on the rim of the outer and less steep part of the depression, showed ochreous clay only beneath the top soil, and was accordingly abandoned. The clay was in places dark brown and ferruginous.

Pit no. 1, at the edge of the deeper and inner part of the hollow, but on its least steep slope, was 8 ft. 6 in.  $\times$  4 ft.  $\times$  2 ft. deep. A section across it, from the outer towards the inner part of the depression, showed:

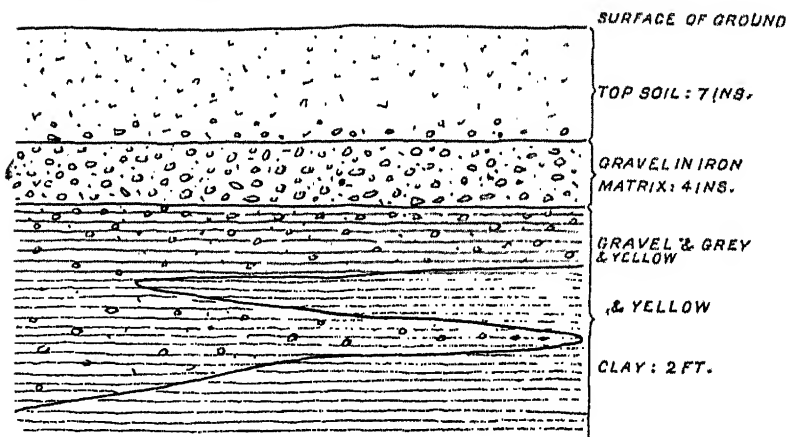


Fig. 3. HACKPEN HILL SECTION, FACING WEST, ACROSS PIT 3.

top soil, 6 in. ;

grey and yellow clay, from 5 in. to 24 in., the base being concave ;

yellow clay, with fractured white flints ; depth unknown.

Pit 3, close to pit 1, was the most important. A section across the middle (fig. 3) showed :

top soil, with a few stained flints, some chipped, 7 in. ;

gravel, 4 in. The first inch had a *little* top soil mingled with it. In the remaining 3 in. the flints were embedded in an impenetrable ferruginous matrix. It was so hard that it could with difficulty be prised out with the corners of the spade. Pieces of this iron cement, containing flints, were got out several inches in diameter. The iron was frequently found on the chipped surfaces of the flints ;

thin gravel in a grey clay matrix, 4 in. to 6 in. ;

yellow and grey clay, with a few stained flints, 13 in. ;  
yellow clay, depth unknown.

At the south-east limit of the yellow and grey clay this bed and the yellow clay were intercalated. Mr. Andrew suggested that the former had the appearance of having been pushed up against the latter. The striations on the flints tend to bear out the idea that ice was the agent. In this connexion it should be noted that in the south-east corner of the pit a flat pebbled sarsen was dug out. It lay at a depth of 14 in. from the surface, in the yellow clay, and measured 13 in.  $\times$  12 in.  $\times$  2½ in. A section here showed :

top soil, 8 in. ;

gravel, 4 in. ;

yellow clay, depth unknown.

In 1915 I saw a pebbled sarsen on the top of Milk Hill, 946 ft. above O.D. It was 2 ft. long  $\times$  1 ft. wide  $\times$  6 in. deep. Pebbled sarsens have also been found on Hackpen Hill, and sometimes Tertiary flint pebbles.

It is convenient to mention here the second excavation. A small trench was dug on the less steep slope of the hollow to the north-west. The beds were similar to those at the first site, except that the grey and yellow clay was not found, and the gravel rested on the yellow clay.

Among the chipped flints, which were of the same industry as at the first site, was a small horseshoe scraper, similar to those of later date, but somewhat more rudely chipped at the end.

At the first excavation the stones excavated included a number of small lumps of sarsen. They are suggestive of hammer-stones, but the present disintegrated condition of their surfaces precludes the possibility of determining this.

A small, whitened, calcined flint was found at a depth of 2 ft. Burnt flints had previously been picked up on the surface at these sites, their fractured and crackled surfaces showing the same yellow staining as do many of the chipped flints.

The work on the flints of this industry, those excavated as well as those picked up on the surface, is definite and manifestly human ; the flakes show bulbs of percussion, and were sometimes struck from a plane surface. One small side scraper shows two bulbs. Some have faceted butts. Both flakes and implements, &c., have also well-defined facets caused by flaking. The edge-trimming is sometimes found on bulbous flakes and faceted implements, sometimes on pieces of flint naturally broken or perhaps pieces of flint smashed by man.<sup>1</sup> It is frequently small and nibbling, and was often employed to blunt an edge and to

<sup>1</sup> If a block of flint be *smashed* at the present day it will be found that the fragments resemble naturally broken pieces.

make the tool more convenient for grasping. The objection has been made to edge-trimmed tools that many of them have no edge which would have been serviceable for scraping or cutting. The human authorship of the work will be more easily recognized by those who are inclined to be sceptical, if it be remembered that in very many cases the object of the work was to make the flint convenient for the hand, together with the production

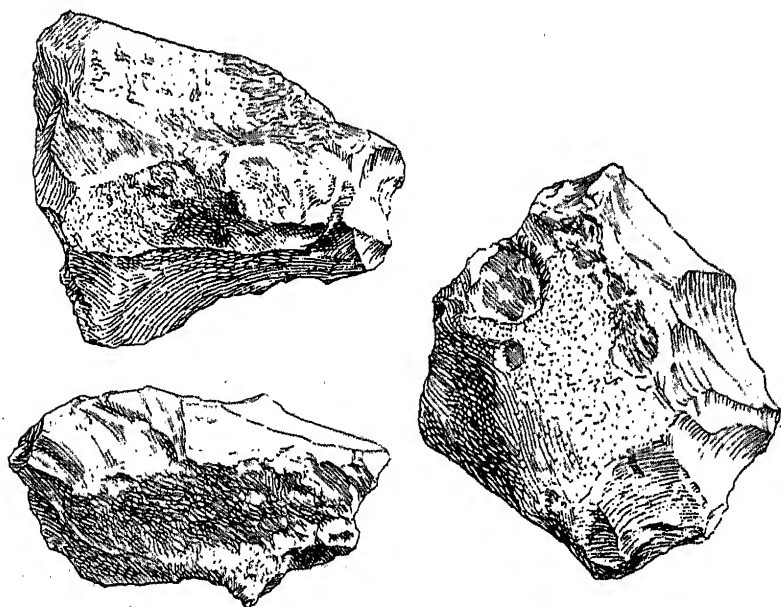


Fig. 4. HACKPEN HILL: SUB-TRIANGULAR  
HAND-PICK OR PERCUTEUR ( $\frac{2}{3}$ ).

Fig. 5. HACKPEN HILL: TYPICAL  
HAND-PICK OR PERCUTEUR ( $\frac{2}{3}$ ).

of a blunt point for striking: a percuteur. This, in very early times, was an exceedingly common type of implement (fig. 4), though what was the object to be struck it is difficult to say. Of two lumps dug out in the excavations, one belongs to a common type (fig. 5): a thick, crusty piece of flint, having one side chipped, and showing an obtuse point. It can be paralleled by many specimens from Knowle Farm Pit, where rude edge-trimmed tools have occurred in great numbers along with very numerous perfect implements. Some show flaking in addition; others none.<sup>1</sup> A very typical hand-pick or percuteur, with distinct

<sup>1</sup> Since the reading of this paper, the author has visited Knowle Farm Pit again. No implements have been found for months, and the most recently dug heaps produced hardly any trimmed pieces. This is one more piece of evidence of their human authorship.

flakings, was dug out at 21 in. from the surface. A scraping implement, with a short and narrow projection bearing the usable edge, resembles another found on the surface, and a third from the lowest gravel at Knowle Farm Pit. A series of small flakes, &c., from the latter stratum bears a strong resemblance to those from the Hackpen Hill sites. They are but little rolled and slightly patinated. A combined borer and hollow scraper is noteworthy (fig. 6). It has a bulb partially removed, a facet on the outer face, and very distinct edge-trimming at the base. Among the merely edge-trimmed tools, a favourite type is a comparatively long, flat, and narrow piece of flint used for scraping near the pointed end (fig. 7). The usual types of so-called 'eolithic' tools are represented; the favourite, perhaps,

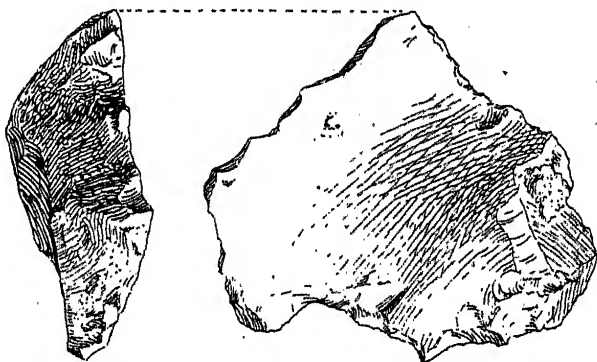


Fig. 6. HACKPEN HILL: COMBINED BORER AND HOLLOW SCRAPER ( $\frac{2}{3}$ ).

being that which is beak-shaped and notched. The horseshoe scraper is present (fig. 8); but that is not surprising, for that useful instrument has a long ancestry. Some of the small flakes have been used as side scrapers. Some borers, scrapers, &c., are so small as to deserve the name of microliths (the word *pygmy* being reserved for the well known and peculiar little trimmed flakes and fragments found on certain sites of neolithic or later date). One small tool,  $1\frac{3}{8}$  in. long, with a beak-shaped end, has facets on its outer face, and was made from a flake of which the bulb has been removed. The edge-trimming is very neat and extends round the whole circumference (fig. 9).

So distinctly human is the work on this and certain other tools, that if they were found on the surface, unabraded, and of a different colour, they would be regarded by many as interesting neolithic tools; though there is, as a matter of fact, a difference in the manner of the work.



The series under consideration, whether excavated specimens or found on the sites upon the surface (torn out of the top of the gravel by the plough, &c.), all show a red, yellow, or green patination, with the exception of a few specimens which are black. The latter are easily distinguishable, to an accustomed eye, from the surface tools of later periods. Their chipped surfaces are smoother and more lustrous, and there is almost always a tinge of green at one part or another. The crust, also, has



Fig. 7. HACKPEN HILL: FLAT NARROW FLINT, TRIMMED ALONG SIDES, WITH SCRAPPING END ( $\frac{3}{8}$ ).

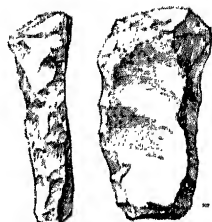


Fig. 8. HACKPEN HILL: LONG HORSESHOW SCRAPER ( $\frac{3}{8}$ ).



Fig. 9. HACKPEN HILL: SMALL BEAK-SHAPED TOOL WITH FACETS ON OUTER FACE ( $\frac{3}{8}$ ).

a peculiar greyish appearance, and is usually  $\frac{1}{8}$  in. thick. That of the later specimens is often red, as though from the clay-with-flints; and frequently very thin. Among the black tools is a most remarkable beak-shaped borer (fig. 10) with a facet on the outer face, and made from a flake. There is excellent edge-trimming, precisely the same in style as on the other specimens of the series—all round the narrow neck and up to the point.

To one small stone from the excavations particular attention should be given. It is part of a small ovate implement (fig. 11); or just possibly it may never have continued much further, in which case it would form a segmental tool. Eight or nine facets, some small, can be distinguished on its two faces, having a crimsonish patina and dirty white striations. One facet has been almost corroded away (a not uncommon feature on

anciently broken flints from the plateau). Three or four small facets of a greenish yellow have removed parts of the crimson flaking, and are, therefore, later. They are slightly striated and less abraded. In addition there are one or two small chips of a clear grey. These have removed part of the greenish yellow, and are later still. It does not matter whether the two later sets of chippings are due to man or nature. The point is that the oldest, or crimson facets, are in precisely the same condition as those of other typical palaeoliths from the surface; whilst the second series entirely agrees in appearance with the humanly



Fig. 10. HACKPEN HILL: BEAK-SHAPED BORER FACETTED AND TRIMMED ROUND EDGES ( $\frac{2}{3}$ ).



Fig. 11. HACKPEN HILL: EARLIER IMPLEMENT, PALAEO LITHIC, WITH FACETS; STAINED AND STRIATED ( $\frac{2}{3}$ ).

wrought facets on the flints from the sites of the excavations. Other flints among the series exhibited from Hackpen Hill show the same phenomenon of double and treble patination, and invariably the same succession.

I should like to emphasize the fact that I do not depend on patina alone for the comparative dating of flint implements, but upon every consideration that can be taken into account about each stone or group. The question of patina is a complicated one, e.g. that part of a flint whence the cortex only has been removed will show a different condition of surface to the other facets. Again, a flint of varying purity will take on different patinas on various parts of its surfaces at the same time, and so on. But in some circumstances patina is of considerable value, and it is evident, in this case, that we are dealing with two distinct periods of patination and two different flint-chipping industries—the typical palaeolithic implements and flakes found on the surface outside the hollows, and the later industry from the site of

the excavations. There is another patina, a dark brown, entering deeply into the flint, which is older than the crimson. Of this age are one or two flakes, a few edge-trimmed implements,

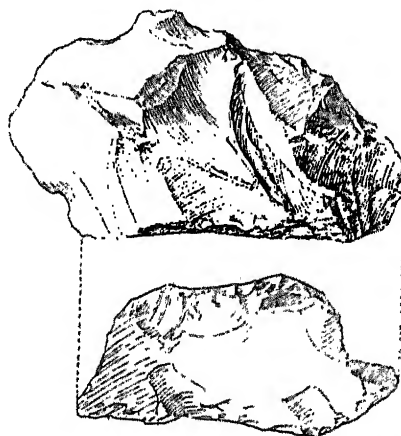


Fig. 12. HACKPEN HILL : IMPLEMENT RESEMBLING SPECIMENS FROM KNOWLE FARM PIT (§).

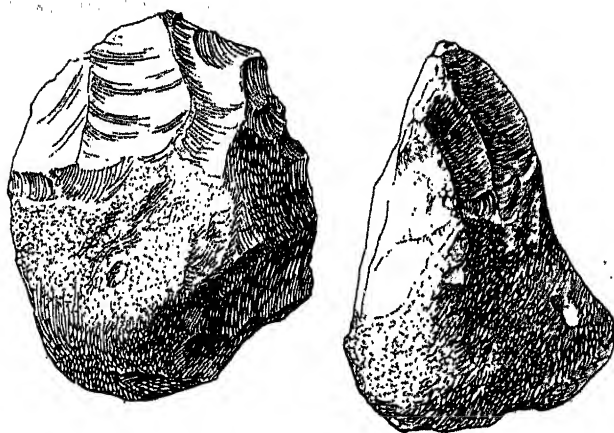


Fig. 13. HACKPEN HILL : PATINATED IMPLEMENT APPROACHING THE PALAEOLITHIC FORM (§).

and two very much abraded palaeolithic implements. Before leaving this branch of the subject, the strong resemblance between the crimson patina and that on some of the Egyptian palaeoliths should be noted. It is probable that there are two sub-periods among the flints from the excavations. The indus-

try, so far as it is at present revealed, is a peculiar one. I have seen no other series quite like it. No doubt it occurs elsewhere. A few flaked and stained flints from Laverstock, near Salisbury, seem to belong to it. No perfectly typical palaeolithic implement has, as yet, occurred in it, in spite of the fact that, as has been shown, it is later than the true but very early palaeoliths found close by on the surface. Amongst the flints picked up on the site of the excavations (and belonging to the series of the excavations) are a number of rude-pointed implements (figs. 12, 13) and two ovate lumps. These all resemble

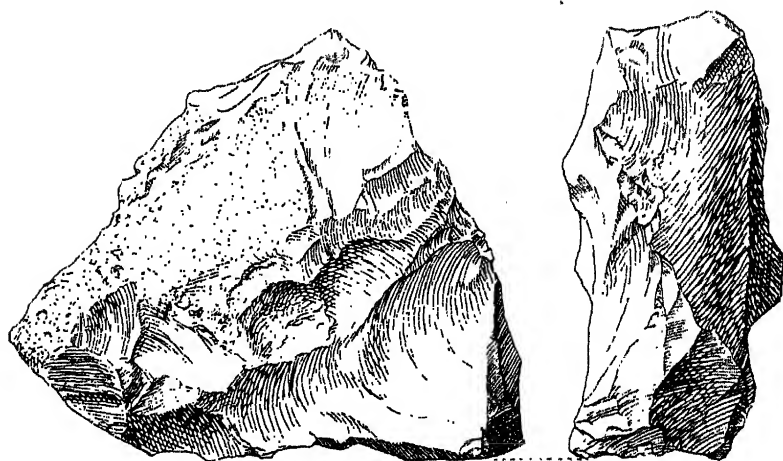


Fig. 14. HACKPEN HILL: TRIANGULAR PLANE ( $\frac{2}{3}$ ).

in style and condition the ruder specimens of the Chelles Period from Knowle Farm Pit. Another kind of implement (fig. 14) is of triangular outline and has an edge at right angles to the surfaces of the flint, and was no doubt intended for use as a plane. The type continued into neolithic times. Several tools resemble closely the cones and prisms of later periods (fig. 15), though they are of less skilful workmanship.

Particular attention should be paid to a series exhibited with the object of convincing the sceptical of the human authorship of the rectangular edge-trimming on flints from such sites as Hackpen Hill. The series includes an excellent specimen of the industry of the hollows (fig. 16). It shows a good bulb of percussion, and has the well-known facets, with *écaillures* on the outer face. Incidentally, it may be mentioned that this and other Hackpen flakes have trimmed butts. No one is likely to

question the fact that the edge-trimming was done at the same time and by the same agent as the bulb and the facets. But this being so, it is difficult to see how nature can be invoked for the edge work on similar specimens which lack the bulb and the facets (figs. 17, 18). Moreover, if nature made these tools, they should be found in every pit where violent natural action has taken place. I have searched certain gravel-pits in Hertfordshire for them in vain. In one of these, in particular,

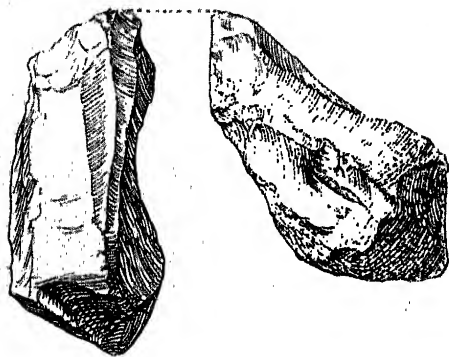


Fig. 15. HACKPEN HILL: NARROW PRISMATIC TOOL ( $\frac{3}{8}$ ).

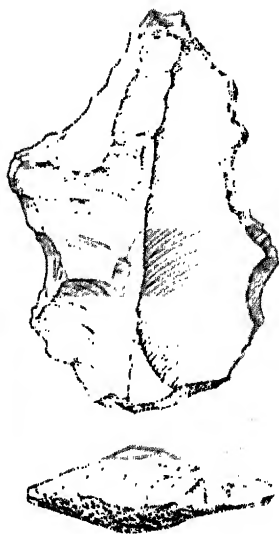


Fig. 16. HACKPEN HILL: FLAKE WITH POINTS: LID-18 TRIMMED: cf. fig. 17 ( $\frac{3}{8}$ ).

there were many flints broken by natural action (evidently a violent flood), but they were quite different in appearance to the edge-trimmed tools. It is important that both flaked palaeoliths and edge-trimmed tools have been found in another pit at a higher level relatively to the river, two miles farther down the same valley.

The majority of the typical palaeolithic implements found on the surface of Hackpen Hill have come from the neighbourhood of the first hollow and of the Glory Ann pond. A few have also been found farther north and south, and one at Liddington Castle (prehistoric camp). I have found them also on the top of the southern range; on Martinsell (where the series of the excavations also occurs) (fig. 19); and on Milk Hill at

964 ft. above O.D. They are connected with patches of gravel and clay. They may be divided into two groups :

1. Those with a dark brown patina ; much abraded and striated. An implement (fig. 20) of this class is almost pebbled.



Fig. 17. HACKPEN HILL: FLAKE WITH POINTS, BUT WITHOUT BULB OR FACETS : cf. fig. 16 ( $\frac{3}{4}$ ).

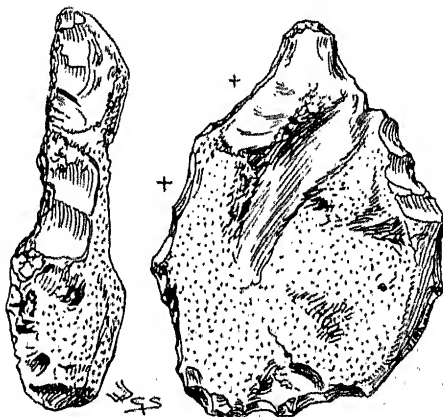


Fig. 18. HACKPEN HILL: EDGE-TRIMMED FLINT, PERHAPS OF EARLIER DATE ( $\frac{3}{4}$ ).

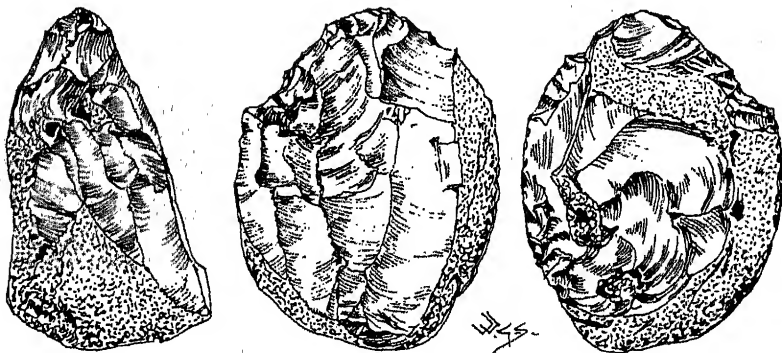


Fig. 19. MARTINSELL: PRISMATIC HAND-PICK OR PERCUTEUR, ABRADED AND STRIATED ( $\frac{3}{4}$ ).

On its inner face, however, every one of the facets may still be traced. It was sent to Mr. Worthington Smith, a very safe authority, and one who has had great practical experience. In replying, he took it for granted that it was an implement. On being asked for a direct opinion as to the origin of the ancient fractures, he replied that it was not a matter that could be

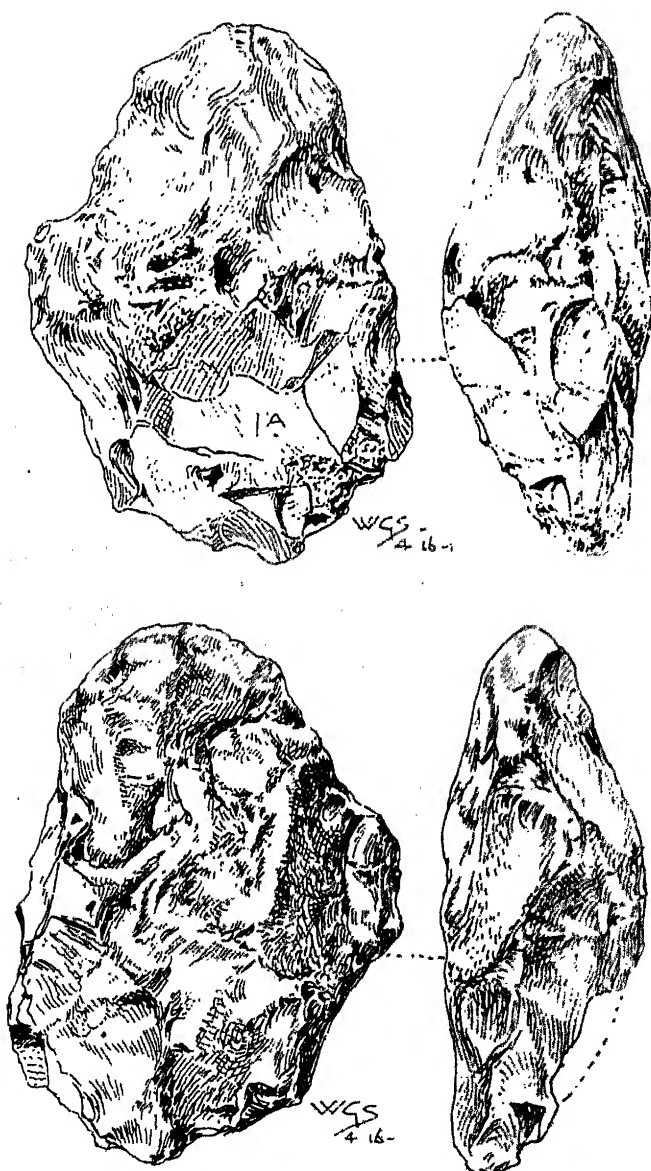


Fig. 20. HACKPEN HILL: EARLY PALAEO LITH, ALMOST PEBBLED, DEEP BROWN, STRIATED ( $\frac{3}{4}$ ).

argued about: 'it is an implement.' This is strong evidence from such an authority; and, indeed, the human facets are patent to any one who is accustomed to handling and studying the less perfectly preserved specimens. The facets are covered with glacial striae, and with points of impact due to collision with other stones under glacial or torrential conditions, or both. Some iron has been deposited in small hollows on the stone, here and there.

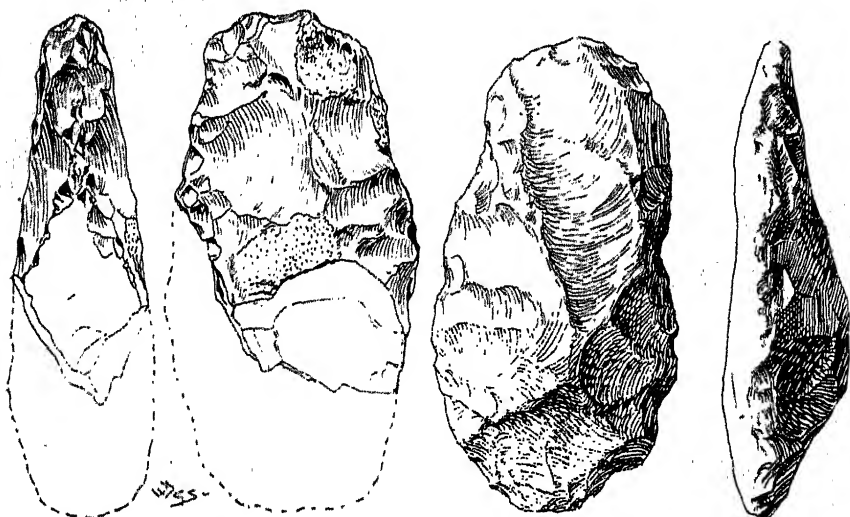


Fig. 21.

Fig. 22.

HACKPEN HILL: PALAEOFLINTS, ABRADED, STAINED, AND STRIATED. KNOWLE FARM TYPE (3).

2. The second group show crimson, and sometimes a brown patination; much striation, but less than group 1, and fewer points of impact. It comprises both pointed and ovate implements (figs. 21, 22) and flakes (fig. 23). A small subtriangular implement (fig. 24) is of somewhat delicate workmanship.

Comparison of these two groups and of the flints from the hollows with a series from Knowle Farm Pit is most instructive.

Group 1 from Hackpen Hill is entirely in accord with the pebbled specimens from the said pit. These usually show coarse edges and a considerable hump near the middle of the stone, yet they are frequently chipped all over, and show a lanceolate or sometimes an ovate outline.

Similarly, if specimens from group 2 were mingled with the second series from Knowle Farm, and not labelled, it would be impossible to tell the one from the other. Like the sub-



triangular implement from Hackpen Hill, some of these show a slight advance on others of the group. The characteristic implements of the Chelles Period form the third group from Knowle Farm. As on other sites, these are less strongly coloured and, as a rule, less abraded than the older groups. The work is bolder, and apparently less careful. Neatness in chipping and regularity of outline were less regarded; but the shape of the nodule was not so slavishly followed, and, as a rule, a very handy implement was produced.

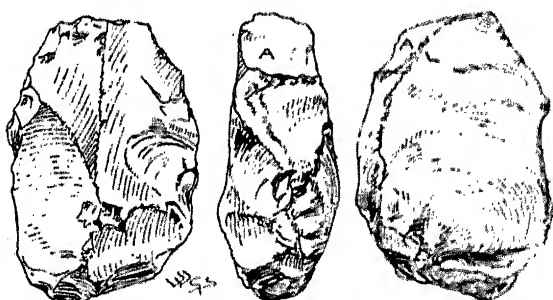


Fig. 23. HACKPEN HILL: LIGHT OCHREOUS FLAKE, WITH FACETS AND LATER PEAK AT A ( $\frac{2}{3}$ ).

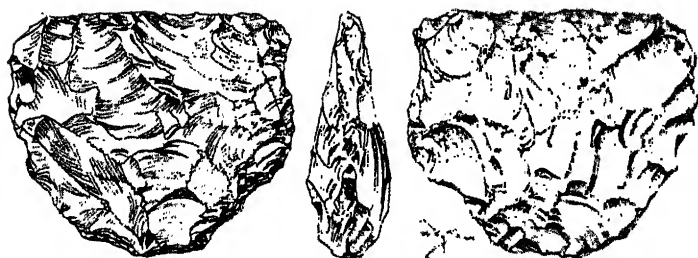


Fig. 24. HACKPEN HILL: DARK BROWN PALAEO LITH, ABRADED AND STRIATED ( $\frac{2}{3}$ ).

It has already been shown that the implements from the hollows closely resemble the ruder implements of the Chelles Period, and the evidence seems to point to their being of that age. But, if so, why were no perfectly typical implements made, so far as is yet known? Was this an outlying site where poverty of material precluded the manufacture of typical implements? In a high level pit at Reading a similar phenomenon occurred, viz. quantities of flakes and edge-trimmed tools, with only one rather rude implement. At Croxley Green, Herts., on

the other hand, they are found in association with perfect implements.

At Knowle Farm Pit, whilst re-chippings on the earlier implements show that some are immensely older than others, and distinct sequences are manifest, yet no sharp division can be established, and periods glide from one to another in a manner which shows continuous occupation for a long time. Even the late Chelles Period seems to pass, without a sharp break, into the Lower St. Acheul. The latter appear to come from the lowest gravel. The unabraded, unstained, implements of the Upper St. Acheul Period, which are found in the river-silt near the surface, do not come within the purview of this paper.

On the Lower Chalk plateau, one mile west of the hill-top, 550 ft. to 600 ft. above O.D., quantities of edge-trimmed tools are found, amidst a thin spread of gravel, and frequently in connexion with yellow clay. Indeed some unabraded specimens have manifestly been ploughed out of that deposit in the making of drainage furrows; others are very much abraded. They resemble the Kent 'eoliths'. The work, on the whole, is coarser than on the Hackpen Hill specimens. Many are made from previously broken pieces of flint having patinations 1 and 2 of Hackpen Hill. It is evident, therefore, that they are later than those periods. Where any true flaking is seen on the stones it usually has one of the older patinations, and has been partially removed by the 'eolithic' edge-trimming. It is submitted that, in view of this strong evidence, the majority of the edge-trimmed tools are of later date than the plateau palaeoliths, and the word 'eolithic', as applied to the former, should no longer be included in the vocabulary of prehistory to denote a Prehistoric Age. The evidence adduced shows that, so far, no older chipped flints have come to hand in the south of England than the true palaeoliths of the plateaux. Thus we see that the earliest palaeoliths follow normally on the flint-chipping industries of the mid-glacial sands and of the earlier pre-crag times. In both these ages flaking is as much, and more, in evidence than mere edge-trimming. Some pointed pre-crag implements are excellent forecasts of the coming palaeolithic *coup-de-poing*. We have not yet got back to a time when man could not *flake* a flint. The so-called 'eoliths' are in some cases certainly, and in others probably, the minor tools of early palaeolithic industries. If it be otherwise, in the case of the Kent and Lower Chalk plateau tools, then they represent a period of retrogression. Precisely the same evidence as to the priority of the palaeoliths over the edge-trimmed tools, in point of time, is forthcoming from Kent, Caddington, and Hatfield, Herts., as from north Wilts.

Good palaeolithic implements have been found in gravel turned up on the surface on the Lower Chalk plateau: one (fig. 25), of fine workmanship, is from Winterbourne Bassett, Whyr Farm, at 590 ft.; an ovate specimen comes from Clyffe Pypard, below the Lower Chalk escarpment, at 350 ft. above O.D.

Implements of sarsen stone have been picked up on the top of Hackpen Hill, and much abraded specimens on the Lower Chalk plateau (fig. 26). Since this paper was read, the loan of an implement (fig. 27) for illustration has kindly been granted by the Wilts. Archaeological Society, who have recently acquired it.

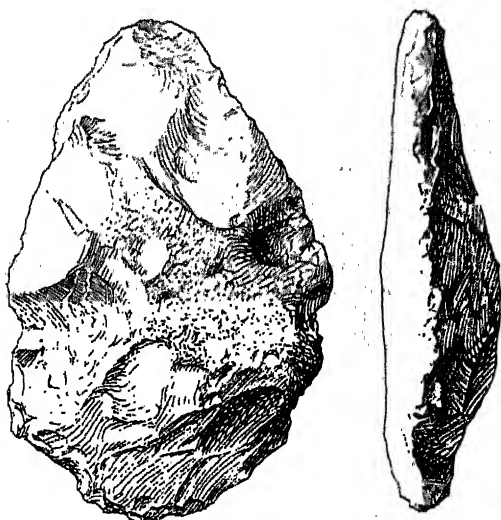


Fig. 25. WINTERBOURNE BASSETT: OCHREOUS PALAEO-LITHIC FROM GRAVEL AT 590 FT. ( $\frac{2}{3}$ ).

It was picked up by Mr. J. W. Brooke, some years ago, out of the clay dug at Glory Ann for brick-making. It is cream-coloured and almost unabraded. This patination not infrequently occurs on implements of the Lower St. Acheul Period, to which, by its workmanship, this implement appears to belong. Hence we have on our highest hill-tops in the south of England implements ranging from those of a pre-Chelles or early Chelles Period to perhaps Le Moustier (at Caddington)—a noteworthy fact.

Professor BOYD DAWKINS thought the meeting had fully appreciated Mr. Kendall's treatment of palaeolithic finds in superficial deposits of Wiltshire. Their occurrence had been known for many years, and the greater part of Mr. Kendall's series

would be accepted as palaeolithic. He sympathized with the author's perplexity at finding Chelles and St. Acheul types lying together in the Knowle Farm deposit, and had himself concluded that it was impossible to maintain the current classification in face of that confusion in the gravels. He knew of no large English collection in which the types were not inextricably mixed. Was it a fact that the ruder implements were the older? In the gradual education of mankind ruder work would naturally come first; but in the manufacture of the most perfect implement the maker would have had to pass through all the ruder forms of the implement. It was alleged that there was something mysterious about the scratches seen on many of the

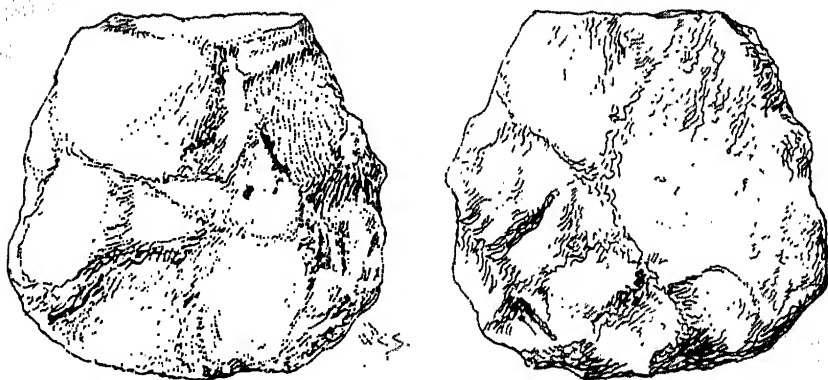


Fig. 26. BELOW WINTERBOURNE MONKTON DOWN : ABRADED PALAEOLITHS OF Sarsen : 610 FT. O.D. ( $\frac{1}{2}$ ).

specimens, and their production had been attributed to ice-action. He had carefully examined the Knowle Farm section and noted the festooning and irregularity of the gravel, marls, and sand, some of the implements being vertical instead of horizontal. It seemed that the gravels had been distributed by the carbonic acid in rain-water after the beds had been laid down; and in that movement it would have been easy for one flint to press upon another. He had himself striated flint by pressing two together with sand between; hence the striations were of no significance. With regard to conchoidal fracture, he quoted a paper by MM. Cartailhac and Breuil on its occurrence in an undisturbed eocene bed, on flints that would have been declared of human origin if found in a cave. That the fracture was due to gravel movement was clear from the presence of the detached fragments. After sundry observations on the origin and distribution of sarsens, he explained the clay on Hackpen Hill as

the residue of clay-with-flints after the mass had been washed away; and objected to the use of the term 'microlith' for small worked flints as it had been already appropriated for 'pygmies'.

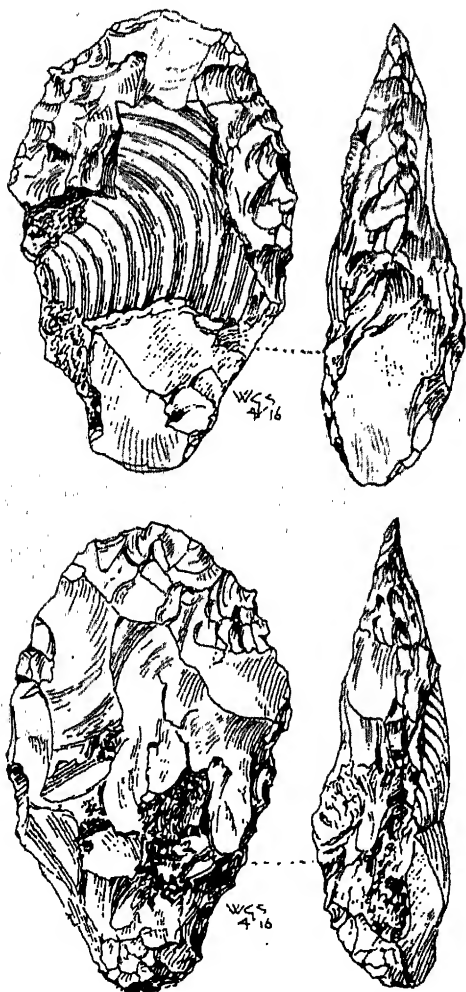


Fig. 27. GLORY ANN POND; SLIGHTLY ABRASSED PALAEOFLINTH (第).

Sir HERCULES READ had been much interested in Mr. Kendall's discoveries and sympathized with him in two of his difficulties. The lighting of the meeting-room, though pleasant and adequate for ordinary purposes, was not suitable for examining

closely flint implements or other exhibits. Again, there was a great deal of scepticism to overcome with regard to the human origin of some of the rougher specimens. He thought that fitting the hand did not imply any special merit in a flint, but rather the adaptability of the hand to almost any shape of implement. It was stated in the paper that eoliths had been found on the same spot and under the same conditions as palaeoliths: why then was the term used in that connexion, seeing that eoliths were by definition considerably older than palaeoliths? Whereas the limits of man's power to shape flint were fairly obvious, it was still uncertain how far nature could go in that direction; and if any site was to be regarded as implementiferous, it was necessary that human work should be recognized on the majority of specimens collected. If the contention of the last speaker was upheld, that all types were found together and could not be distinguished, then the whole classification of the Stone Age would fall to the ground.

Mr. REGINALD SMITH directed attention to some of the difficulties raised by Mr. Kendall's paper. The first point requiring explanation was the occurrence of saucer-shaped depressions on the top of Hackpen Hill. They might be due to 'pipes' in the chalk, where the rock had been dissolved away along lines of weakness, letting down the superficial deposits: if so explained, did the subsidence take place before or after the deposit of the gravel and flint implements? A trench starting from the flat on each side and crossing the depression would show if the relative positions of the strata resting on the chalk had been altered; but even if the collapse had disturbed the sequence, it was unlikely that implements embedded in the concreted gravel would have been liberated or others introduced. A competent geologist might distinguish the pleistocene material from the remnants of Tertiary beds that occurred sporadically in the chalk area. The industry found reminded him of Dr. Rutot's series named after Le Flénu, near Mons, of which there were specimens in the British Museum, but there was still some uncertainty as to their date. Some of the specimens found on top of the gravel (possibly connected with it) were ochreous and covered with spider-web markings like many from the North Downs and in the 'contorted drift' above Mr. Worthington Smith's 'floor' at Caddington and elsewhere. The exhibits gave further proof that patina alone was a very unsafe guide for purposes of classification; but the scratches and incipient cones of percussion were in his opinion evidence of somewhat violent movement, and the question was whether they occurred on the flaked or original surface of the implements. If the flints had been

transported by natural forces to their position in the gravel, any human work on them must be of a very remote date. It was extraordinary that Mr. Kendall had found any implements at all in such a constricted area, and he was to be congratulated on his enterprise and the progress made towards the solution of a stupendous problem.

Mr. DALE hoped that the assistance of a geologist would be invoked to clear up the position on Hackpen Hill, as he was under the impression that there had been no glaciation of that particular area. Was the clay due to clay-with-flints or to Tertiary outliers? The decision would be important as bearing on the origin of the high-level gravels elsewhere. It was difficult to believe the Kennet flowed 325 ft. higher at the time the gravel was deposited, and he had no doubt as to the human origin of several of the flints exhibited. The rest might be put to a suspense account without prejudice to the main argument.

The PRESIDENT expressed a general agreement with what had been said with regard to the implements. The hour was too late for further discussion, but before calling on Mr. Kendall to reply, he was bound to express the thanks of the meeting both for the paper and the exhibition of what was somewhat weighty material.

Mr. KENDALL stated in reply that in the upper river-silt at Knowle Farm, Savernake, the flints lay mostly horizontal; in the middle clayey gravel, they were in all positions, often upright; and at the lowest level they often lay flat. He was not prepared to say that every flint with conchoidal fracture (bulb of percussion) was of human workmanship, as that feature was commonly seen on natural forms in certain pits. The yellow clay in the corner of pit 3 was beneath the gravel, and in it he had found a sarsen 10 in. long and 2 in. thick, perfectly pebbled. There was also a large pebbled sarsen on the top of Milk Hill, south of Avebury. If eoliths, as representing a separate age and industry, were ruled out, as they should be, palaeoliths would follow the pre-crag and mid-glacial industries of Norfolk and Suffolk. The depressions seemed to have preceded the deposit of gravel, the latter being met with on the less steep slope of the hollows. The battering and scratches were found all over both the chipped and natural surfaces of the flints.

Thanks were ordered to be returned for this communication.

THURSDAY, 3rd FEBRUARY 1916.

Sir ARTHUR JOHN EVANS, Knt., D.Litt., F.R.S.,  
President, in the Chair.

Sir John Pease Fry, Bt., was admitted a Fellow.

The SECRETARY read a report on alterations at Durham Cathedral, which he prefaced with the following remarks:

The Society of Antiquaries is fortunate in having adequate means of recording its various activities in the field of excavation and research. In one particular, however, this is not so. From time to time the Society is asked, or of its own motion desires, to examine and report on the treatment of our more important national monuments. The *modus operandi* is for the Council to appoint one, two, or more Fellows to visit and examine the monument, with the consent of the authorities in charge. A report is then drawn up and submitted to the Council for approval, and thereafter entered in the Council minutes, and a copy or copies sent to those in charge of the monument. The advice contained in the report may or may not commend itself to the persons in question, and as a rule that concludes the proceedings. It is open to any Fellow of the Society to see such a report, or even to obtain a copy, but no machinery exists for bringing it to the general notice of the Fellows.

The Council, considering that these reports ought to be easily accessible to all Fellows, has thought it well that for the future all such reports should be communicated to the Society at an evening meeting, and be printed in *Proceedings*. Hence the first item on our programme to-night.

A REPORT TO THE SOCIETY OF ANTIQUARIES ON CERTAIN REPAIRS  
NOW BEING UNDERTAKEN AT DURHAM CATHEDRAL.

The report which we have to lay before the Society is in the nature of a comment on certain works of repair now in progress or in contemplation, and before dealing with these it is necessary to touch briefly on the architectural history of the church.

The church was begun in 1093 from the east, and the date of completion of its eastern arm is shown by the record of the removal of the relics of St. Cuthbert into it in 1104. The nave was carried up as high as the springing of the vault by 1128, the year of Bishop Flambard's death, and the stone vault over the nave was built between that year and 1133. The system



of ribbed vaults in stone was then complete throughout the church.

A detailed description of these vaults is outside the scope of this report, and it must suffice to say that they fall into two categories: those in which the transverse arches are semicircular, and those in which they are pointed. The latter system is found in the high vault of the nave, and belongs to the work done from 1128-33, the former in all other parts of the church.

The early date of the Durham vaults gives them a twofold value, as a study in the development of rib vaulting, and as the oldest existing example in England of a complete covering of the kind. The problem which the early builders of arched stone roofs had to face was that of counteracting the tendency of such roofs to thrust the walls outwards. In a barrel vault this thrust was exerted equally along the length of the walls, and a uniform thickness of wall was therefore desirable in order to abut it.

In a quadripartite vault, like those of Durham, the thrust is concentrated at given points, and if sufficient abutment be provided at these points the strength of the wall between becomes of minor importance. This principle carried to its logical conclusion produced the great flying buttresses of the French churches, with the spaces between them filled only by windows.

At Durham, however, only the first stages of this development had been reached. The walls are of great thickness throughout, with broad flat buttresses of slight projection marking the divisions between the bays, and additional abutment is given at these points, in the eastern arm and transepts by semicircular arches spanning the triforium gallery, and in the nave by half-arches in a like position. By their means any thrust exerted by the high vaults would be carried to the aisle walls and so to the ground.

The question now arises: are these buttresses and abutting arches sufficient for the work they have to do? We know that the high vault of the eastern arm failed and had to be removed in the thirteenth century. Semicircular transverse arches over this span and in bays of this width would give a very flat curve to the diagonal ribs, so that the joints at the crown of the vault would be practically vertical, and a very slight settlement would make the vault unsafe, or it might be due to a movement in the vault itself. This settlement might be initial, that is, due to a movement in the vault itself, or it might be due to the failure of the walls to resist the thrust. The vault having long been destroyed, it is not possible to get evidence as to an initial settlement, but it is possible to ascertain whether the walls lean out or no. In a height of 51 ft. 6 in., that is at the level of the springing of the vault,

the greatest outward lean in the north wall of the choir is  $3\frac{3}{8}$  in., and in the south wall  $2\frac{7}{8}$  in.—a total movement of  $6\frac{1}{2}$  in. Now it is clear that any tendency to move outwards would be met by the arches across the triforium gallery and by the aisle walls from which they spring, and if these proved unequal to the strain they in turn would be thrust outwards proportionately. But the north wall of the aisle is here  $8\frac{7}{8}$  in. out of the vertical, and the south wall  $3\frac{1}{2}$  in., movements in both cases, particularly on the north wall side, greater than those of the main walls, and it is therefore clear that the deflexion has other causes than the thrust of a high vault. The arches across the triforium are cracked and spread, but the character of the cracks points to the fact that they are due rather to the weight of the roof purlins which rest on the crowns of the arches than to any outward thrust, and the lean of the aisle walls, which is most probably due to the thrust of the aisle vaults, would fully account for the spreading. Add to this the fact that the present thirteenth-century high vault shows no signs of movement, and it will appear that the only measure of precaution needed in this part of the church is to relieve the arches of the weight of the purlins, which can be done quite easily by adding trussed principal rafters on each side.

In the triforium galleries on the east side of the transepts the arches show similar cracks, but little signs of spreading, and the weight of the purlins is probably the only cause of damage. It is worth noting that the original high vaults of the transepts, with semicircular transverse arches, remain in good condition. The bays being narrower than those of the eastern arm, the diagonal ribs have a shorter distance to span, and so avoid the extreme flatness at the crown which probably caused the failure of the high vault of the eastern arm.

That this flatness was felt to be a danger is shown by the fact, already noted, that when the high vaults of the nave came to be set out, with bays nearly as wide from east to west as those of the eastern arm, the transverse arches were built with a point, thus giving a steeper pitch to the crown of the vault and as a consequence to the diagonal ribs, which became semicircular. These vaults still stand to-day after nearly 700 years, in vindication of the principle of their builders, but certain cracks in the wall cells, which were believed to be progressive, have led to the adoption of the scheme on which we have now to comment.

How far the thrust of the nave vault may have affected the walls can be seen from the following measurements, taken at the level of the clerestory string, nearly 60 ft. above the pavement. At the second pair of piers west of the crossing the outward lean of the north wall is  $4\frac{1}{4}$  in., and that of the south

wall 1 in., a total deflexion of  $5\frac{3}{4}$  in. At the fourth pair of piers it is, in the north wall  $\frac{7}{8}$  in., in the south wall  $1\frac{3}{8}$  in., total deflexion  $2\frac{1}{4}$  in. At the sixth pair of piers it is, in the north wall  $\frac{3}{4}$  in., in the south wall  $\frac{1}{2}$  in., total deflexion  $4\frac{3}{4}$  in. It is worthy of note that at the point where the deflexion might be expected to be largest, i. e. midway between the central tower and the western towers, it is as a matter of fact smallest. And the possibility that the walls were not built absolutely vertical must be taken into account.

The outward lean of the north aisle wall in the nave, at the buttress half-way between the second and fourth pairs of piers already referred to, is  $5\frac{1}{2}$  in., a measurement small in itself but yet larger than the largest deflexion of the main walls on either side of the nave. Here, therefore, as in the choir, it is clear that the movement of the aisle walls is not altogether caused by a transmitted thrust from the high vault.

From the figures it will be seen that slight as is the deflexion of the main walls of the eastern arm, that of the nave walls is notably slighter, and indeed for the greater part of their length both walls of the nave are practically upright. It cannot therefore be held that the construction is unequal to sustain the thrust of the high vault, and nothing goes to show that more abutment is needed. If, as we are informed, some of the cracks in the wall cells of the middle bays of the nave were 4 in. and 5 in. wide, it is evident that they could not have been caused by the spreading of the walls.

The original provision for the abutment of the nave vault, as already noted, took the form of half-arches over the triforium gallery. These arches have now been underbuilt with two additional orders, with the object, presumably, of giving more abutment to the vault. But even if the original half-arches were failing under the thrust of this vault—a supposition for which it has been shown that no ground exists—that would imply that the aisle walls were also failing. In such a case a strengthening of the half-arches without a corresponding strengthening of the aisle walls would be quite useless, and it is for the advisers of the Dean and Chapter to decide whether they will leave their scheme of repair in its present illogical state, or proceed to add buttresses to the aisle walls, an unspeakable disfigurement to the most conspicuous elevation of the cathedral.

Believing, as we do, that there was no need whatever to provide more abutment to the high vaults, we look upon what has been done in a still more serious light. An original feature of the greatest interest and value has been tampered with and disfigured, and large masses of costly and useless masonry have been added. Nor are they only useless, but positively harmful,

for their weight and thrust have to be borne by the aisle walls, which may or may not prove equal to this needless burden. If in the future they show signs of failure, the cathedral authorities will indeed have cause to regret the work which has now been done. Any underbuilding of the semicircular abutting arches in the eastern triforium would be equally to be condemned for the same reason.

For the purpose of examining the nave vault, the plastering of several of the bays was entirely stripped off, and we understand that it was considered to be of comparatively modern date. However that may be, we are glad to see that the idea of leaving the vault unplastered, which had been suggested, has been abandoned. It was wrong historically and artistically.

In conclusion, we desire to record our deep sense of obligation to the Dean of Durham for the great courtesy with which he received our request to be allowed to examine the cathedral, and gave orders that every facility should be given to us during our stay in Durham. We also desire to return our thanks to all the other members of the cathedral body with whom we came in contact for their uniform kindness and consideration.

Signed: C. R. PEERS.

JOHN BILSON.

HAROLD BRAKSPEAR.

The following letter was read :

3 Great College Street,  
Westminster, S.W.  
February 3rd, 1916.

DEAR MR. KINGSFORD,

*Durham Cathedral.*

Being familiar with Durham Cathedral and its statics and plumbings I had fully intended being present at the meeting to-night. I gather from the Agenda that the Report therein referred to is the one presented to the Dean and Chapter on November 24th of last year. I only became acquainted with the existence of this Report on a chance visit paid to Durham last week, and took the opportunity of examining it carefully on the spot.

Most unfortunately I am temporarily laid by under doctor's orders, and perforce can only ask you to be good enough to read these few remarks after the Report has been dealt with at the meeting, that is if I am right in assuming the identity of the Report referred to in the Agenda with the one which was shown to me at Durham—not otherwise.

I have not been in any way associated with the execution of

the works to which the Report refers, and can therefore write more freely. Had I been, I should probably not have dealt with the structural problems involved in quite the same way.

It is difficult in a brief letter to deal with explanatory details. I find, however, that the Report is indubitably deficient in its statement of initial facts, defective in its diagnosis, and therefore unreliable in its conclusions. Even if the plumbings quoted were not wrong in almost every particular, which is the case, the deductions made from them are fallacious, because vital considerations, upon which alone sound conclusions should be based, are suppressed. If these considerations were within the knowledge of the authors, their suppression is inexplicable. If they were not, the Report lacks authority and the Society would stultify itself by giving heed to it.

The unusual form of failure of the nave flyers is one of these considerations, explicable, however, only by aid of a diagram. Another, explicable without a diagram, was the condition of the high vault of the nave itself. No one can accuse me of taking an alarmist view of the condition of ancient work which has found itself through time or stress. But in this case the vault was in some places so shattered that had the building been subjected even to slight vibration some parts of it must have fallen. There were direct evidences that the vault has moved within this generation. Some of the stones in it could be quite freely shaken by the hand from below. This was doubtless owing to the fact that the crown of the vault has dropped very considerably in some places. Accuracy of measurement is impossible, but the movement probably extends to about 8 in. The vault is one of quite unnecessary weight, to be explained no doubt by its early date.

As an independent witness, who has several times ascended the scaffold during the execution of the recent works, it is my view that the repair and strengthening of this vault would have been very skilfully accomplished. I have seldom seen more deft workmanship in a difficult task and credit is due for it. Moreover, the weather roof and roof timbers, which were formerly depending directly upon the vault, are now made self-supporting and independent of it. These are important facts, mention of which might not unreasonably have been expected in the Report in question.

I may add that I should not have refrained from firmly criticizing the omission of the plastering, had that been part of the scheme. In this one respect am I in full agreement with the Report. In all others I regard it as being the more subversive and misleading, owing to the very lucidity of its expression.

It seems strange that the authors do not appear to have con-

sulted the architect directing the works before framing their Report. A document now of more than doubtful value might then have carried weight, by its authors becoming aware of considerations of primary import, to which they have not ostensibly, to any one acquainted with the full facts, given heed.

If the discussion to-night extends to the very interesting recent disclosures in the choir clerestory, I shall be still more sorry to have missed it.

I am,

Yours very faithfully,

W. D. CAROE.

H. S. Kingsford, Esq.,  
Society of Antiquaries,  
Burlington House,  
Piccadilly, W.

Mr. E. P. WARREN had not gathered whether any communication had been received from the architect concerned, Mr. Mervyn Macartney, F.S.A., to be read to the meeting in reply to the report just presented, or whether Mr. Macartney had been communicated with before the report was rendered. He himself fully approved of the gist of that document, but thought there was room for more than one opinion as to the settlement of the vaulting, the foundations, material, cement, unequal pressure of the roof, and effect of the prevalent winds. Mr. Macartney was not a tiro, and had naturally paid attention to the structure and condition of the parts affected; and it was only fair that the difficulties of the undertaking should not be added to by any action that would prejudice his employers. He thought that Mr. Macartney had a right to receive a copy of the report beforehand; otherwise if the report had been already sent to the Dean and Chapter, in his opinion the Society should revise its procedure. In a matter reflecting on the skill, knowledge, and decision of the architect, the latter should have had an opportunity of stating his reasons before his employers were approached by the Society.

The PRESIDENT said the whole matter rested on another basis. It was perfectly legitimate for the Society to send down experts, with a long previous knowledge of the building, to report on what seemed to the outsider to be a worse than useless architectural expedient. The personal element was avoided and the investigation became purely objective, their sole aim being the conservation of a great national monument. Nothing would have been gained by consulting the architect beforehand; and the decision lay with the Dean and Chapter, who were at liberty to hear both sides of the case. Mr. Peers and his col-

leagues had acted from no personal motive, but solely on public grounds, and for that reason merited the thanks of the Society.

Sir HERCULES READ said the Society should be grateful for the report presented by Mr. Peers and his colleagues, as the cathedral was a national monument in which every Fellow had an interest. One of the duties of the Society was to keep a watchful eye on such monuments, and a good deal was done in that direction which never came before the Society's meetings. He thought it would be an advantage to keep the Fellows posted in all undertakings of that kind and so enable them to follow, and if need be control, the activities of its officers. In the present case, very clear reasons had been given for intervention, and he felt that the report could have nothing but a useful tendency.

HORACE SANDARS, Esq., F.S.A., exhibited a collection of Ibero-Roman silver jewellery from the neighbourhood of Villacarrillo in the province of Jaen, Spain, on which he read the following paper:

In the autumn of 1914 a search for 'treasure' near a small village called Mogon, in the northern part of Andalucia, led to a remarkable discovery. Mogon is situated on the right bank of the Guadalquivir, about five miles from the town of Villacarrillo in the province of Jaen. The river, which is here sufficiently far from its source to have become of considerable volume, runs through a narrow fertile valley with the barren mountains of the Sierra de las Cuatro Villas to the south (the *Montes Argentiiferus* of the ancients), and a series of bluffs to the north not far from the right bank. A very fertile and gently rising plateau stretches from the bluffs to the top of the 'saddle' on which Villacarrillo stands. At the top of and not far from the edge of the bluff, which here rises in terraces from the river level behind Mogon (fig. 1), there is a stretch of elevated ground which has undoubtedly been the site of an Iberian, and probably Roman, stronghold or fortress; while there are evidences of an extensive inhabited site around it. It was at the foot of, and but a few yards from, the second or intermediate terrace (marked with X in fig. 1) that the treasure was found quite by chance under a heap of stones, and it is a remarkable fact that several other 'treasures' have also been found not far from the site of the one which I am exhibiting to-night. How this can be accounted for I am at a loss to tell. The site is, as I have already mentioned, near the river Guadalquivir, which was here traversed by a bridge of which traces are still to be seen and which may be Roman, and an important Roman road may



Fig. 1. SITE OF THE DISCOVERY OF THE JEWELLERY (MARKED X)



Fig. 2. OLLA CONTAINING PART OF THE JEWELLERY ( $\frac{3}{5}$ )





Fig. 3. SILVER TORUS (ABOUT  $\frac{1}{2}$ )

have passed near by. There are some springs of mineral waters (Baños del Saladillo) not far away on the banks of a small river, Arroyo de las Aguascebas, which flows into the Guadalquivir in front of Mogon, which were undoubtedly used by the Romans, as they are used to-day; but beyond this there is nothing to account for such a group of treasures. The treasure which I am showing to-night consists of an earthenware vessel of the shape of a Spanish olla of the present day, about 8 in. high, 8 in. in diameter, and 4 in. to 5 in. across at the mouth. It is almost spherical in form, but somewhat elongated towards the opening, which is finished off with a shallow rim. It is fine in texture and shows signs of decoration in the form of broad purple-red horizontal bands, and it may be described, broadly, as being Iberian in type (fig. 2). The mouth was closed by a saucer-shaped 'cake' of silver, 4 in. wide on the upper surface and three-quarters of an inch deep in the centre. It weighed 1,230 grammes (about forty ounces Troy) and was still in the same state in which it left the mould. Under the rim and encircling the short neck of the olla were three silver torcs (fig. 3).

The contents of the vessel were indeed surprising, as it was practically full of silver coins and of silver jewellery. The coins were 1,258 in number, and many have left a stain where they pressed against the sides of the olla, while all are of the Roman Consular period. On the top and near the mouth was another silver torc (fig. 4), which was broken on removal (or on being placed in the olla), an accident which was the less to be regretted because the fractured ends clearly show the method of manufacture. The ornament was made up of three strands of silver tubes, each of which had been rolled out of a silver band just broad enough to allow of the edges being turned over lengthways and soldered so as to form the tube. Each tube started from a common base, or tang, which terminated in a loop, through which a cord was passed with the object of attaching it to the other end of the torc. The tubes, which varied in diameter, the diameter increasing as they approached the centre and diminishing as they drew nearer and nearer to the other end, were twisted spirally, then one over the other, until they again became blended in a solid tang. Three delicate silver cordons started from the solid end of the tang and, following the windings of the tubes, filled the spaces between them, and so gave an appearance of elegance and lightness to the finished article. It would appear that the operations of forming and closing the tubes by intertwining them followed each other closely as the torc was in the process of manufacture. The work not only resulted in a pleasing and ornamental piece

of jewellery, but it showed technical skill of a high order on the part of the silversmith who elaborated it. Two of the torcs which had been placed round the neck of the olla appeared to have been formed in the same manner; while the third (the uppermost in fig. 3), to which I will again refer, was worked out of a rod of solid silver.

But besides the torc several other pieces of jewellery were, as I have already mentioned, found within the olla. There were two bracelets, an armlet, two delicate ribbons or bands, two plaques, a remarkable buckle in the form of a bird (probably a duck) with outstretched wings, two pins or pendants terminating in an ornament in the shape of an acorn; and last, but not least, a fine medallion representing the head of the Medusa—all of silver. One of the plaques and the medallion had been plated with gold, and the gold covering can in both cases still be distinctly seen.

The two bracelets, which were made from silver rods, are in a very good state of preservation (figs. 5 and 5 A), as indeed are all the objects comprising the find. In one example (fig. 5) the ends, which overlap, have been worked into the form of serpents' heads, which are still complete in all their details. There are several instances of similarly ornamented bracelets<sup>1</sup> having been found in Spain, but I do not know of any case where the work is as good and the ornamentation so effective as in that of the bracelet I am describing. The other bracelet is plainer in style (fig. 5 A) and is ornamented with grooves linked by zigzag incisions.

The armlet, or possibly small torc (fig. 6), is particularly interesting. Its only adornment consists of four groups of three rings which encircle the armlet at the centre and enclose three bands of silver wire forming a zigzag pattern of alternating loops. The effect is simple and elegant. But this armlet becomes also interesting from the fact that the very same ornament is to be seen on the torc to which I have already referred, the uppermost of the three shown in fig. 3. It is quite evident that the torc and the armlet formed a set, that they were contemporaneous, and that they belonged to the same person.

It has been suggested that this armlet, which has been closed in by a modern jeweller and so made smaller in diameter than it was originally, may have been a torc, but this is hardly borne out by its measurements. Its total length is 35 centimetres, whereas the total length of the similarly decorated torc is 59 centimetres. The former would not encircle the neck of an adult, whereas the latter would. The decorative motive on the

<sup>1</sup> Horace Sandars, 'Pre-Roman Bronze Votive Offerings from Despeñaperros', *Archaeologia*, lx, 69-92; with Supplement privately printed.



Fig. 4. SILVER TORC (NEARLY  $\frac{1}{2}$ )

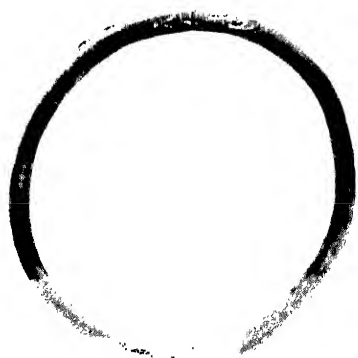


Fig. 5.

SILVER BRACELETS ( $\frac{1}{2}$ )



Fig. 5 a.

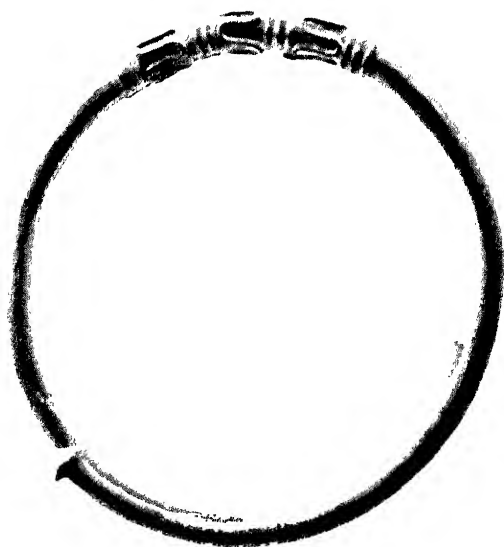


Fig. 6. SILVER ARMLET (NEARLY  $\frac{1}{4}$ )

torc, the armlet, and the bracelet which I have last described is the same, except that in the case of the torc and the armlet the bands and the zigzag links are raised and rounded at the ends, whereas in the case of the bracelet they are incised and angular.

The two bands served, perhaps, as girdles. They were each composed of a silver ribbon about 1 millimetre thick and 13 millimetres broad, turned over at the outer edges so as to form a border and to give strength to the band. Two parallel ribs which ran the whole length of the band are decorated with minute transverse grooves terminating in circular depressions at both ends, which gives them the appearance of raised, grooved, and beaded lines. At, or near, one end the band has been pierced, probably with a view to the insertion of a rivet or clamp wherewith to fasten the band to a cloth or dress. The other end was flattened out for a length of about 11 centimetres and rounded off at the broadened end, forming a smooth surface which was decorated with an engraved design of floral character (fig. 7). The design in the second band was similar in character but more decorative than in the case which I have just described. The under surface of both bands was quite smooth and they appear as if rolled from a disc, so regular and precise are the borders and the ribs. The length of each band was approximately 1 metre.

The two plaques are both of great interest while being entirely dissimilar. One is in the form of a gold-plated silver band, 56 millimetres broad, and elaborately decorated with a design of many-petalled flowers and of fruits enclosed within intertwining long-stalked plant-forms with narrow borders ornamented with returning spirals running in opposite directions (fig. 8), whereas the other is a thin silver plaque decorated with animals, birds, and fish in high relief. The former shows unquestionable Graeco-oriental influence, although it was probably made in the country, whereas the latter is in character, design, and workmanship purely Iberian (fig. 9). It is, indeed, of greater interest from the point of view of indigenous handicraft than any other object which formed part of the treasure (except the buckle with the flying bird), since it is unlike any other object, while it stands, with the buckle, as representative of a little-known phase of early art. This plaque, which originally formed, in all probability, the covering to a dagger sheath, is triangular in shape, and measures about 19 centimetres in length and  $4\frac{1}{2}$  centimetres broad at the base. The upper surface is divided into two compartments, the upper of which is trapezoidal in form, while the lower is triangular and follows the outline of the sheath (fig. 9). The former compartment is deco-

rated with a horse galloping to the right, a bird (probably a bird of prey), and a framework of globular protuberances, the intervening spaces and the field under the body of the horse being filled up with symmetrically arranged groups of small bosses. In the triangular compartment are to be seen a stag galloping to the right, but with the head to the left; a fish (apparently), and a bird, smaller in size but similar in form to the bird in the upper compartment. A similar framework of protuberances and bosses decorated the remainder of the available space. Both the horse and the stag, although not of great delicacy in form, show spirited movements, while the former bears unmistakable resemblance to the horses portrayed on the silver autonomous coins with Iberian inscriptions which are so frequently found in the Peninsula. The knobs and bosses are a characteristic feature of Iberian decorative art, and the whole composition and its execution, which was founded on repoussé work, are typical of Iberian methods in decorating metals during the four centuries preceding the Christian era. Two other articles of jewellery among the hoard are also interesting, as they, again, were the products of indigenous industry and may be described as very rare examples of purely Iberian metal-work. They consist, in each case, of what I would describe as a long stem with a pendent acorn; and in both cases the acorns have been wrenched from the stems and the stems doubled over in order to admit of their insertion in the olla (fig. 10). The acorn is of solid silver and weighed, with the stem, about 130 grammes. The stem, which in its present condition is about 28 centimetres long, was made from a rod of silver which was left round for about 3 centimetres from the point where it joined the acorn (which was hung at right angles to it), and was then worked square for 15 centimetres, when it again became round and tapering until it reached a pointed end now missing. The four edges of the quadrangular portion have been worked to a smooth and rounded surface which leaves a depression on the four sides, along which there runs a slightly raised and notched rib. The whole effect is decorative, simple, and pleasing.

It is interesting to note that a torc, also twisted and broken but decorated in precisely the same style and manner, was discovered in the same province (Jaen) in 1912, associated with silver coins of the time of the Roman Republic which indicate that the date of burial of the hoard was the same as that of the treasure which I am describing (about 90-85 B.C.).<sup>1</sup>

<sup>1</sup> 'Notes on a find of Roman Republican Silver Coins and of Ornaments from the Centenillo Mines, Sierra Morena,' by G. F. Hill, M.A., and Horace W. Sandars, F.S.A., *Numismatic Chronicle*, 4 Ser., xii, 1912.

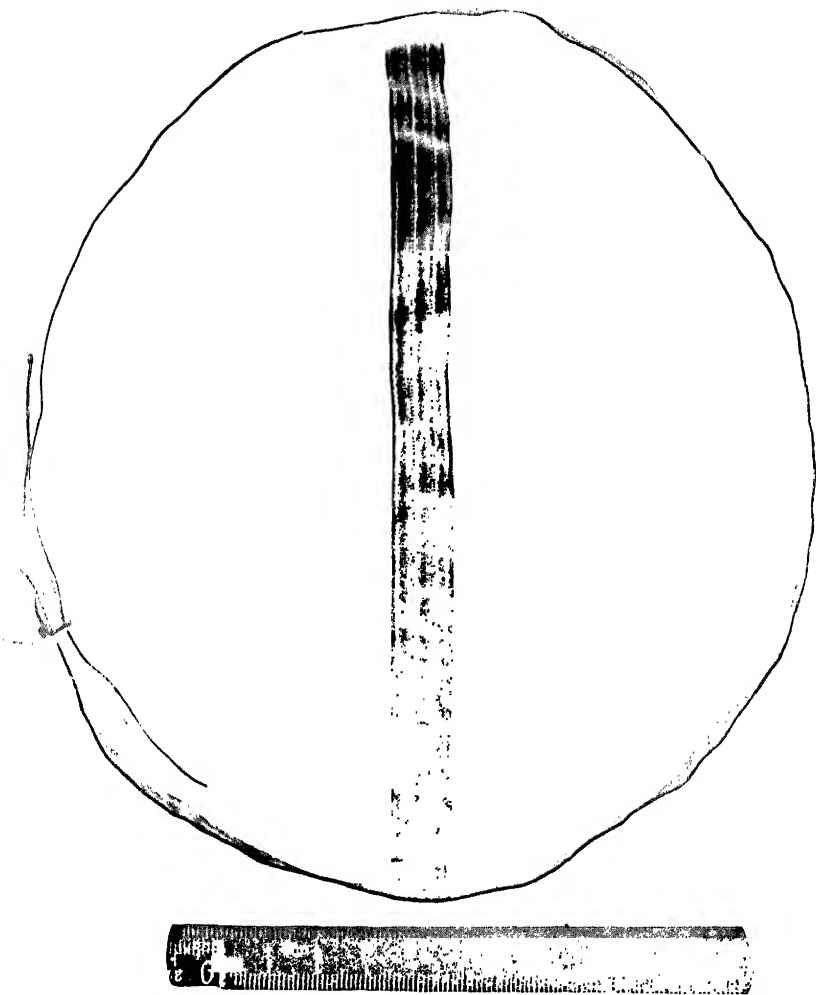


Fig. 7. SILVER BANDS





Fig. 8. GOLD-PLATED SILVER BAND (1)



Fig. 9. SILVER PLAQUE  
(ABOUT  $\frac{1}{2}$ )

The manner of wearing these somewhat heavy and cumbersome ornaments gave rise to no little discussion when the treasure was first unearthed, but a fortunate discovery has subsequently and, to all appearances, correctly accounted for the facts. It consists of a small bronze statuette from the Ibero-Roman sanctuary, near Santisteban del Puerto in the province of Jaen, representing an Iberian woman doubtless dressed for a festive occasion and wearing a considerable quantity of jewellery (fig. 11). In the first place, she wears a torc which passes under the ear-discs and round her neck. Below the torc and falling on both sides of a large bulla are two acorns suspended at right angles from stems which cross the chest, and which must have been fastened to the vest or dress by means of the pins which terminated them, a possible arrangement for the acorns which I have described. Encircling the acorns and the bulla is another adornment, which appears to be a second torc, suspended from the torc which the lady wore round her neck.

There still remain to describe two objects not the least interesting from this find, viz. a very fine medallion head of the Medusa, and a brooch or rather a buckle. The former, which is plated with gold, is repoussé work of a very high order. This medallion (fig. 12), which is about 8 centimetres in diameter and which was perfect when found, represents the Medusa's winged head surrounded by serpents with the scales of the aegis engraved on the background. It is a very good specimen of Graeco-Roman jewellery of the second century B.C., such as was 'in vogue in the countries bordering on the Mediterranean from the second century B.C. to the second century A.D.'<sup>1</sup> It was probably imported into the Peninsula or made by a native craftsman inspired by an imported Greek model. The buckle was, on the contrary, of purely Iberian conception and execution (fig. 13). It represents a bird (a duck without doubt) with outstretched neck and wings encircled by a crescent-shaped hoop on which the duck's head is now resting. A loop surrounds the bar which connects the horns of the crescent. The feathers on the wings and back of the duck are worked with care, while the hoop is decorated partly, towards the ends, with the circular rings or depressions which are typical Iberian decorative motives, and partly, in the centre, with bands of zigzag incisions; but even here again the characteristic circles appear in the outer band. The head of the bird has been fixed to the crescent, and two small bars have been added on the under side since the treasure was discovered. The head (and indeed the whole bird) was originally loose, while the tail-band had play along and around the bar. The object could only

<sup>1</sup> B. M. Catalogue, *Jewellery Greek, Etruscan, and Roman*, 1911, p. xiii.

have been intended for a buckle, as no means had been provided for fixing it to the dress as a fibula or brooch.

I have already mentioned that a large number of Roman coins was found in the olla with the jewellery, and as these afford very important evidence as to the date when the treasure was buried I append the classification of the 1,258 coins from the jar, for which I am indebted to Don Antonio Vives, Professor of Numismatics at the University of Madrid, and to Mr. G. F. Hill, Keeper of the Department of Coins and Medals at the British Museum, to both of whom I express my grateful thanks for their valuable assistance. *Snr.* Vives has followed *M.* Babelon in his classification, while *Mr.* Hill has taken *Mr.* Grueber for his dates, but both happily agree as to the date of the most recently struck coins, viz. 85 B.C.

	B. C.	No. of Coins.		B. C.	No. of Coins.
Grueber	268-197	= 66	Babelon		= 66 <sup>1</sup>
	196-173	= 19		244-174	= 258
	172-151	= 189		164-154	= 96
	150-125	= 444		149-129	= 473
	124-103	= 256		124-104	= 220
102 &	101-100	= 35			
	99-94	= 109		99-94	= 55
	93-92	= 20			
	91	= 24		(?)	= 1
	90	= 22		90	= 15
	89	= 5		89	= 5
		1189			1189
Undecipherable		69			69
Total number of coins		1258			1258

And so we may assume that the olla with its valuable contents was hidden away between 89 and 80 B.C., a date which corresponds with that of so many finds of Roman silver coins in Andalusia. It is a very remarkable fact, and one well worth recording, if only for the extreme rarity of the occurrence, that six distinct finds of Roman denarii were made at Mogon within a period of four months in 1914—one of some 900 coins in May, one in June of 1,500 coins, and two in August, one also of about 1,500 coins, while the other was the olla and coins which I have just described. One of the two first finds was certainly contained in an olla, and probably the others were also. Two of these finds were made near the middle terrace of the bluff behind Mogon which I have already described, and

<sup>1</sup> Monnaies de la première période 268-4; et de la deuxième période 217-154.



Fig. 10. SILVER BAND AND ACORN TERMINAL ( $\frac{1}{2}$ )



Fig. 11. BRONZE STATUETTE  
(RATHER OVER  $\frac{1}{2}$ )

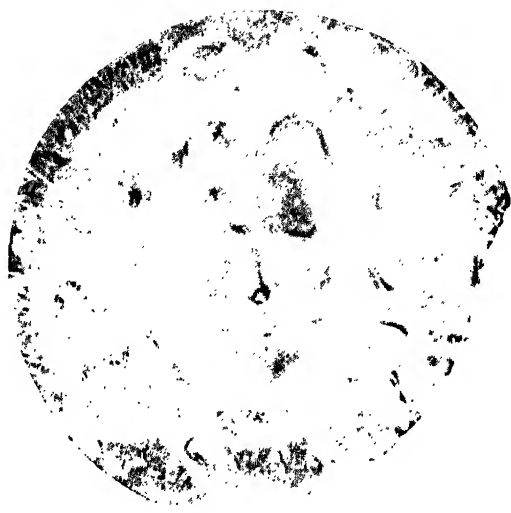


Fig. 12. GOLD-PLATED MEDALLION, HEAD OF MEDUSA  
(NEARLY  $\frac{1}{2}$ )



Fig. 13. SILVER BUCKLE IN FORM OF  
A DUCK ( $\frac{3}{4}$ )

not far from the spot where the olla with the jewellery was interred.

The other two finds were made in, or close to, the river bank (I am not quite sure of the dates). The coins in both cases appear to have been enclosed in bronze receptacles, which perished on removal from the spot where they were found.

The PRESIDENT inquired whether silver was mined in the neighbourhood of the discovery. The repoussé plate with horse, fish, and birds was late Iberian work but really represented a survival of the style exemplified by the plate from Cuenca, Spain, and was reminiscent of the Hallstatt culture more to the east. The ornamental details evidently maintained an earlier Iberian tradition, the concentric circles seen on one piece of pottery, for instance, being of very early date in Spain. There was nothing in the hoard pointing to the pre-conquest period of Numancia, but some of the designs reproduced early Aegean prototypes.

W. L. HILDBURGH, Esq., M.A., Ph.D., F.S.A., exhibited two alabaster tables and the bronze head of a king, on which he read the following notes: 'The first alabaster table exhibited (fig. 1), which is of unusually large size, being  $22\frac{1}{2}$  in. high by 14 in. wide, represents the Holy Trinity. God the Father, a majestic seated figure, holds the cross bearing God the Son, above whose head is the dove of the Holy Spirit; below the feet of the Christ, but attached to the stem of the cross, is an irregularly globular object, seemingly representing the world. At the two upper corners are angels (now badly mutilated) holding censers. At either side of the Christ is a smaller angel holding a chalice. In the lower left-hand corner is a somewhat uncommon feature, a kneeling figure of a mitred bishop or abbot bearing a large object, apparently a heart, in his hands. From his mouth proceeds a scroll, which we may suppose formerly bore a prayer painted upon it, ascending to the dove.<sup>1</sup> This figure probably represents the donor of the table, and perhaps that of the set of which it originally formed a part.<sup>2</sup> The history of the specimen, so far as I was

<sup>1</sup> Dr. Philip Nelson, F.S.A., has pointed out to me that in the east window of Ross, Hereford, is a kneeling figure of a bishop holding a crozier, who with both hands holds aloft his heart, offering it to St. Anne, whilst from him ascends a scroll, with a Latin inscription, referring to the gift of his heart. See Drake, *A History of English Painting*, plate xi, fig. 2.

<sup>2</sup> A figure of a donor, a clerk holding a scroll, is to the right of the lower part of God the Father in a large alabaster Trinity in the British Museum. Cf. Dr. Nelson's 'Some Examples of English Mediaeval Alabaster Work', in the *Archaeological Journal*, 2nd Series, vol. xxi, plate iii, fig. 2, and p. 164. Several other alabaster Trinities are illustrated in the same Paper.

able to learn it, indicated that the table came from some building of a religious order on or near the north-western coast of

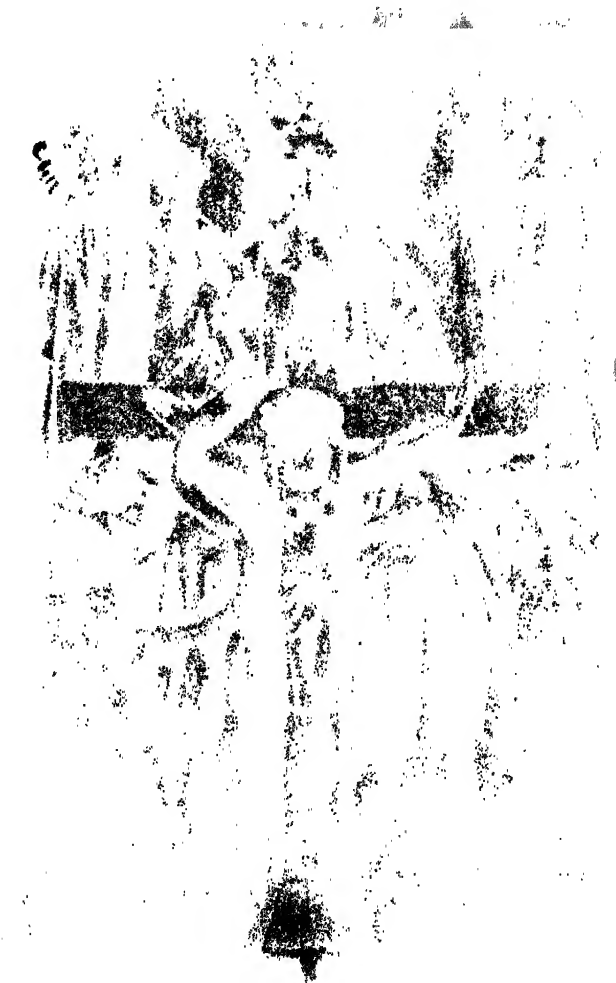


Fig. 1. ALABASTER TABLE REPRESENTING THE HOLY TRINITY ( $\frac{1}{4}$ ).

Spain, a district which has direct and easy communication with England by sea. It is, therefore, not improbable that we have in this specimen an example of a table specially ordered for a

Spanish community. Had the table been an ordinary article of commerce, prepared in advance and kept in stock for sale to any chance buyer, it would not have borne so specialized a representation of a donor; similarly, that same figure would have interfered, to a certain extent, with its sale for export, after the dissolution of the English monasteries. There is, perhaps, a possibility that it was brought to Spain by some English community removing there, but concerning this I have no evidence.

The style of the carving is very like that of the alabaster tables assigned provisionally by Mr. Prior to the period 1420-60; it resembles in many ways that of such carvings as those, showing Coronations of our Lady, from the Douai Museum, illustrated in figs. 10*b* and 10*d* of plate v of Mr. Prior's paper on 'The Sculpture of Alabaster Tables', in the Catalogue of the Alabaster Exhibition, 1910. I think that we may safely assign this table to the same period, and perhaps to the same workshop, which produced the Coronations referred to. An unusual detail in the treatment of the carving, seemingly occurring rarely in other tables of this period and class, is found in the beard of the Christ, which is cut in a somewhat peculiar form. The same or very similar treatment has been given to the beard of the Christ in the large alabaster figure of the Holy Trinity preserved in the British Museum. Of the original colouring only a very few faint traces now remain, mostly protected within some of the less accessible hollows of the design.

The other alabaster table on exhibition (fig. 2), representing the Entombment, probably belonged, as did others dealing with the same subject, to a series of tables showing several scenes of the Passion. The subject, treated in forms very like that of the present specimen, seems to have been a fairly common one; several examples, complete or fragmentary, very similar to the present one, were shown at the Exhibition held by this Society some years ago, and another one is in the British Museum. In Spain I have seen a large fragment of a table which seems to have been nearly identical with the one exhibited, not only in composition but also in details. At present there is, unfortunately, some difficulty in judging of the true lines and of the original effect of the specimen exhibited; because, after having been broken across and suffering other damage, and subsequently having been repaired, it has been crudely painted all over with oil colours, seemingly to fit it for use in some village church. It was obtained, in its present condition, in Northern France a few years ago.

The dead Christ lies at an angle to the horizontal across the centre of the table, with Joseph of Arimathea standing at His feet, about to lower Him into the tomb. At His head stands



Nicodemus, with Mary Cleophas, our Lady, and Mary Zebedee between the terminal figures. Seated at the head of the tomb is a figure of St. Mary Magdalene. On a small mound, rising from near the base of the table, is a vessel of spices, with its upper part now broken off.



Fig. 2. ALABASTER TABLE REPRESENTING THE ENTOMBMENT (2).

On account of the thick coating of paint which at present disfigures the table, it is somewhat difficult to determine which of the parts have been renewed. The appearance of the paint above the horizontal break suggests that some small parts of the original surface of the stone have been replaced by plaster, while a small portion of the head of Mary Zebedee has been similarly



Fig. 3. BRONZE HEAD OF A KING : SIDE VIEW



replaced. The replacements noted seem to be the only ones; some broken parts (such as the hands of the praying figures) have been painted over without having been repaired.

The maximum dimensions of the table, the upper edge of which has been broken away so as to make it conform somewhat to the grouping, are  $16\frac{1}{2}$  in. by  $9\frac{1}{2}$  in.

The bronze head (figs. 3 and 4) crowned with a diadem has been broken away from what seems to have been a life-size statue of a king or of a kingly deity. From some of the features of this fragment I have been led to believe that the statue was probably one of a group rather than an isolated figure. Unfortunately no history of any value attaches at present to the head; I got it in Southern Spain from an amateur who had bought it, without a history, from an itinerant professional collector of antiquities whose journeys had taken him to many parts of Spain, and I have not, as yet, traced it to any statue or group of which a record remains. When I acquired it, its surface was nearly hidden by a thin layer of small adherent masses of a substance resembling river mud, of which I have removed most of that on the face and the beard, although I have left a great part of that originally attached to the hair of the head.

The modelling of the bronze has been carried out with great ability and feeling, while the subsequent finishing of portions of the surface has been skilfully done. The hair of the head is represented as being curly, and in a manner much resembling that applied to some ancient Roman statues. The face and the crown have been smoothed, while the hair, both of the head and of the beard, seems to have been left practically as it came from the mould. The crown has been gilt; the remainder of the surface has been left the natural colour of the bronze. The head evidently has been modelled under Gothic influences, but seemingly, to judge by the form of the crown and by certain details of the treatment, during the sixteenth century: I have not, however, as yet been able to identify it with any particular school of sculpture.

My reasons for believing that the head is not from an isolated statue are the following: (1) The left side of the face remains, especially as to the beard, in a less finished state than the right side, whereby we are led to suppose that the left side was probably partially hidden from view by masses which made difficult the sculptor's access from that side. (2) The treatment of the two eyes differs somewhat, so that, in order to make them appear in their proper relation to each other, it is necessary to view the head from one side, not from the front. (3) The eyes seem to be gazing at something somewhat above their own level, whereby it is suggested that the head possibly belonged to a kneeling

figure. These three points seem to indicate that the head was not to face the spectator, and that, since it appears to be an idealized representation (not a portrait of, say, a kneeling donor), it was probably intended to face some figure. We should note, also, that there is a large jagged hole in the beard, on the left side, which seems to have been produced by tearing away something, possibly a part of, or attached to, another figure, formerly in contact with the beard.

Concerning the subject or the nature of the group—if group there was—I am not able to present further evidence. I would suggest, however, very tentatively, that possibly the head may be that of a kneeling king from an Adoration of the Kings, of which subject statuesque groups were cut in stone during Gothic times; one such group is still in place in the cathedral at Burgos.

Sir HERCULES READ thought the alabasters required no comment, and agreed with the author as to the king's head being part of a group of kings, the work being of the sixteenth century, possibly late. In Spain the Gothic feeling survived well into that century, and the form of the beard seemed later than other characteristics of the head. The exhibits had been of much interest, and the head was a notable artistic possession.

Thanks were ordered to be returned for these communications and exhibitions.

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THURSDAY, 10th FEBRUARY 1916.

The Rt. Reverend Bishop GEORGE FORREST BROWNE,  
D.D., D.C.L., Vice-President, in the Chair.

The Rev. H. F. WESTLAKE, M.A., Custodian and Minor Canon of Westminster Abbey, read the following notes on a recent examination of the shrine of St. Edward at Westminster:

The shrine of St. Edward at Westminster has been so adequately dealt with in the writings of Sir Gilbert Scott, Mr. Burges, Mr. Micklethwaite, Mr. Bell, and notably Mr. Lethaby that it would seem that any one who would undertake to say anything new about it must need some special qualifications for his task.

To these of course I can lay no claim. The rather discon-



Fig. 4. BRONZE HEAD OF A KING: FULL FACE



nected notes which I have to offer you are the product of a unique opportunity of which it would have been foolish not to take advantage.

Certain measures, necessary for the protection of the shrine in these troublous times, required the temporary removal of the wooden superstructure, thus exposing to view the cavity in which rests the coffin of the saint. The examination of this led further to a consideration of the restoration of the shrine undertaken by Feckenham in his brief tenure of the revived abbacy of Westminster. The examination was necessarily short, for the necessities of the times demanded such immediate measures as to prevent its continuance. The exact accuracy of the measurements taken cannot therefore be guaranteed, though I have no reason to suspect any particular inaccuracy. Conclusions, moreover, to which one was tempted to come could not be verified by further examination and must therefore be regarded as tentative.

The shrine from its first building was nominally under the charge of a single official. At first this officer was a member of the royal household, and probably exercised his office by deputy, as the sacrist of the abbey and another monk were associated with him in its execution. Later on the office was held by an abbey monk, the first holder of it that I have met with being one William de Staunton in 1338.

The keeper of the shrine was also keeper of the relics, and from neither aspect does the combined office seem to have been regarded as of great importance, since it was generally held by the younger monks. For instance, Esteney was keeper of the shrine from 1450 to 1457, but did not succeed to the abbacy until 1474.

No rents or estates were attached to the office so far as I can find, and consequently there is not much information such as can be derived in regard to other offices from the rolls of the obedienciaries. The keeper of the shrine, however, on relinquishing his office, furnished his successor with a complete inventory of the vestments, furniture, and relics that had been under his charge. From these inventories some scanty information bearing upon our present subject may be gleaned. I shall have occasion to quote from the inventory made by Dan William Green in 1520 when handing over his office to his successor, Dan Henry Winchester.

Prior to the year 1540, when Abbot Boston or Benson signed the deed of surrender of the abbey, the shrine must have been an object of singular beauty, and various attempts have been made to depict its original appearance. These attempts have been for the most part based upon a small representation in the Litlington Missal and on pictures contained in the *Life of St.*



*Edward* in the library of the University of Cambridge, supplemented by such documentary evidence as could be found.

A distinction has always been made between the fixed canopy of a shrine, called the *co-opertorium*, and a movable wooden covering designed for its protection, called the *co-operculum*. Mr. Bell<sup>1</sup> in a conjectural restoration has quite naturally shown St. Edward's Shrine with both. I am inclined, however, to think that at Westminster there was no wooden covering. The inventory by Dan William Green,<sup>2</sup> keeper of the shrine in 1520, speaks of 'a valaunce of blew velwett embroideryd with flouris of golde with the ymagys of saynt Edwarde and saynt John Euangelyste with another valaunce of blew damaske to hang the shryne and a creiste of tymber and of bron golde'. This seems to imply some such pall as that which in normal times hangs over the shrine to-day, serving the same purpose of protecting the *co-opertorium* but not requiring the same support. A wooden covering demanded chains passing up through the roof, attached to counterweights, but when the present pall was set up there were no holes found in the bosses of the groining, and it was necessary to bore them.

It is interesting to observe in passing that the shrine keeper had in his charge 'a paper masseboke of Salisburys use of William Caxton gyfte'. This book has been identified by Dr. Edward Scott as the Sarum Missal in the possession of Lord Newton. There was also 'a cloth to cover the tombe of Kyng Edward with the long Shankys' and 'a Canvas cloth steyned blacke with a whyte Harte to cover the tombe of Kyng Rycharde the second', and 'ij clothes to cover the ymagys of Saynt Edward & Saynt John Euangelyste in lent'. I would ask you particularly to observe these images and the pillars upon which they stand in view of what is to be said later.

Mr. Micklethwaite<sup>3</sup> says that 'when the shrine was destroyed by Henry VIII, the base was pulled down to the ground and the body of the Confessor was buried on its site. But in 1557 . . . the pieces were gathered together and it was set up again.' Sir Gilbert Scott,<sup>4</sup> on the other hand, was of opinion 'that the marble superstructure was only taken down far enough to allow of the removal of the body, as its parts have been displaced in refixing so far down as that but no further'. I am inclined to think that the latter opinion is correct, and further that the shrine suffered more at the west or altar-end than elsewhere. I think that the *retabulum* and altar were removed, and that the coffin was pulled out from that end rather than lifted out of the cavity.

<sup>1</sup> *Transactions: St. Paul's Ecclesiological Society*, vol. iv, part iv.

<sup>2</sup> *Westminster Abbey Muniments*, 9485.

<sup>3</sup> *Proceedings*, xv, 412.

<sup>4</sup> *Gleanings*, p. 59.

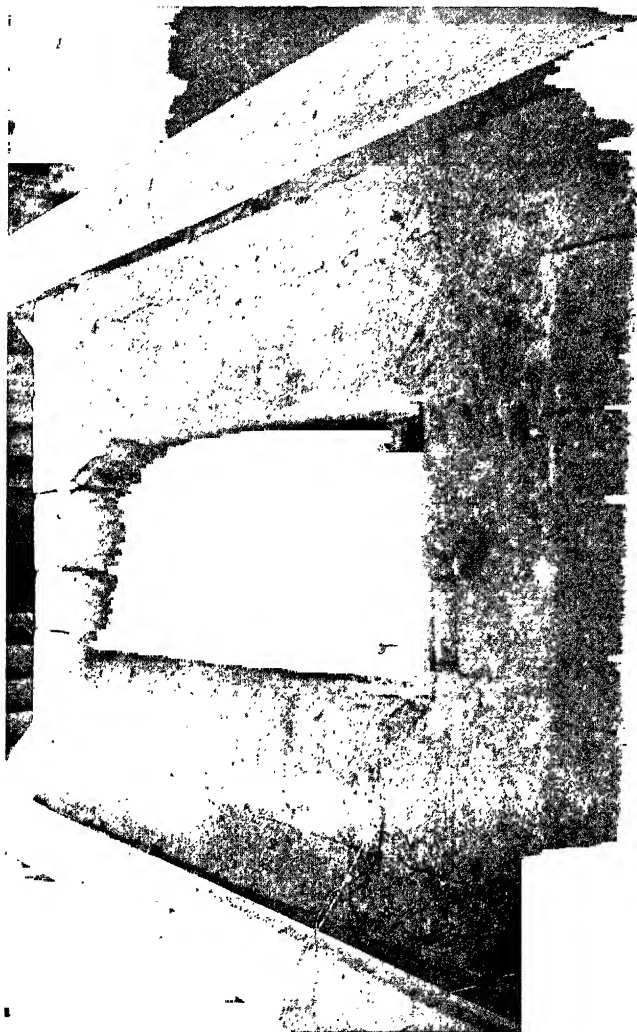


Fig. 1. SHRINE OF ST. EDWARD FROM EAST, AFTER REMOVAL OF SUPERSTRUCTURE, SHOWING CAVITY FOR COFFIN



Feckenham seems to have replaced the Confessor's coffin on 20th March 1557, and then to have set about restoring the shrine. Machyn tells us that it was to be 'sett up agayne as fast as my Lord Abbot can have ytt done'. On 4th January 1559, Feckenham was deprived, so that his work upon the shrine occupied at the most some twenty-two months. In this time he must have repaired the frieze, built the cornice and superstructure above it, repaired the stone base, filled up some of the matrices with plaster, and painted the inscription and imitation mosaic. That the restoration was hasty and as fast as my lord abbot could get it done there is abundant evidence.

Thanks to the removal of the superstructure, we now have a view of the shrine from the chantry of Henry V, showing the cavity in which lies the coffin of the Confessor (fig. 1).

The south-east corner of the cornice seems to be made up of pieces of window tracery doubtless once filled in with cement, while the walls of the cavity are rough and uncut. The chest which contains the coffin was, it will be remembered, made at the order of James II. One Charles Taylour,<sup>1</sup> a choirman, had abstracted St. Edward's crucifix and chain through a hole in the lid and had eventually handed it over to the king, who caused the coffin to be made secure against further molestation by enclosing it in a wooden chest of 2 in. oaken boards.

This is the chest which appears in the photograph (fig. 1). It is 7 ft. 4½ in. in length. The width at the head is 2 ft. 2 in. and at the foot 1 ft. 11 in. It is of uniform depth—1 ft. 11 in. It is probably built so as exactly to fit the coffin which it contains. The angle at which the photograph was taken makes the lid, which is really a trapezium, appear a parallelogram in shape.

The lid is made of two trapezium-shaped boards of which the narrower measures 6 in. at the head and 5½ in. at the foot; the line of division of the boards is clearly visible. Five iron clamps with hinged joints pass round the chest, and it is made additionally secure by two clamps at the head and foot. All these clamps are of a uniform width of 3 in. and are fixed (to the lid at least) by nails. Two bars of iron run across the chest and are set in lead beds in the masonry. Only the farther one can be seen clearly in the picture; the nearer one falls just in the line of the edge of the cavity. They serve the purpose of confining the chest to its place, but are probably meant to act as tie-rods.

The superficial measurements of the cavity are 7 ft. 9 in. by 2 ft. 10 in., and it is 3 ft. 1½ in. in depth. The interior is rough, as can be seen, and there is a good deal of plaster in various places.

<sup>1</sup> Dart is incorrect in assigning this to Keepe.

The cornice must be, I think, an actual *addition* by Feckenham. It will be noted that none of the stones which form it are connected with those which form the cavity walls, but all terminate in a straight line. This dividing line is clearly seen on the left or south side of the picture; elsewhere it is somewhat obscured by plaster. Had there been any stones belonging to an original cornice there is little doubt that Feckenham would have made use of them. It would be a curious and not easily explained fact that only the stones of the old cornice should be missing had such ever existed. He would seem to have been

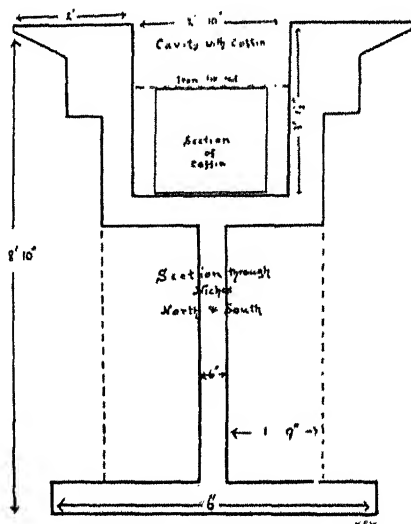


Fig. 2. SECTION THROUGH SHRINE, FROM N. TO S.

hard put to it for stone if we may judge from his use of old tracery filled with cement.

The loose manner in which the stones of the cornice are put together at the farther or west end, and the fact that Feckenham's portion of the frieze is at the same end, seem to confirm the theory that it was from there that the coffin was removed, without the taking down of the whole shrine; though there may be another explanation of the rough character of the work which I will mention presently.

The relation of the measurements to each other is best exhibited in sectional drawings (figs. 2 and 3). The edge of the cornice is seen to project on each side some 5 in. beyond the edge of the base, and I venture to make the hesitating criticism

that the outlines are not thereby improved, especially as such a projection rather shadows the beautiful work immediately below it.

It is with a certain surprise that one observes the relatively great depth of the niches, and finds that opposite niches are separated from each other only by some 6 in. of marble. The depth of the cavity is somewhat striking and the need of the tie-rods is apparent. It will be noticed also that the cavity is not centrally placed. It is possible that it was found necessary to extend its length when the outer shell was placed round the coffin, and that this was done at the west end. This would of course account for the roughness of the cavity wall at that end.

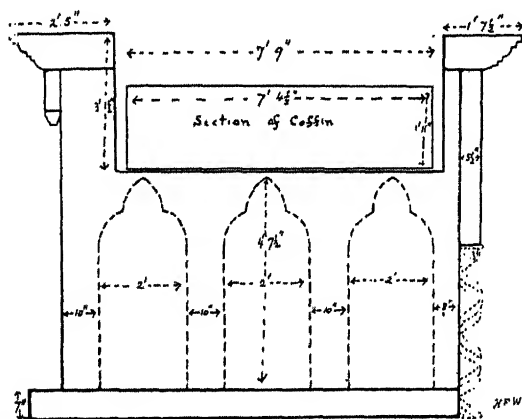


Fig. 3. SECTION THROUGH SHRINE, FROM E. TO W.

Other points are noticeable on which I have not now time to dwell.

We turn now to the frieze immediately below the cornice. While the cornice is entirely Feckenham's work the frieze is a combination of which the greater part is original, and is therefore especially interesting as showing the manner in which Feckenham joined on his new work to the old. The picture in the *Monasticon* shows the pattern with fair accuracy.

This pattern consists of alternate rectangles and circles, all voided to form the matrices for mosaic.

On the south side, running from east to west, the centres of seven consecutive circles range about 17 in. from each other, the greatest distance being  $17\frac{3}{4}$  in., and the least  $16\frac{7}{8}$  in. These belong to the old work, and the small variations in distance do not catch the eye; but between the last pair of circles (the seventh and eighth) the distance drops to about 11 in., the last

rectangle and circle occupying the space normally taken by the rectangle alone. These latter were supplied by Feckenham, and instead of matrices have level surfaces painted to imitate mosaic. I have used the word rectangles and (by an error) drawn them as such. In reality their ends are concave and shaped to the adjacent circles.

So much is readily observable. It is more striking, but not at first so obvious, that a portion of the last rectangle is movable, and when moved reveals the fact that its neighbour to the right was seemingly once an end stone of the frieze (fig. 4). The circular matrix and the moulding at the base of the return side seen sufficient evidence of this. The rough sketch in the picture (fig. 4) will I think make this clearer than any verbal description can do.

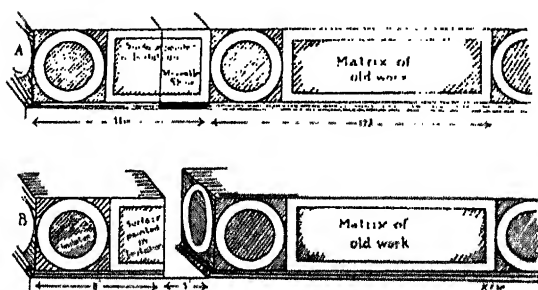


Fig. 4. DIAGRAM OF FRIEZE OF SHRINE.

Now all that has been said about the frieze on the south side is true also of the north with the exception of a 2 in. variation in the last measurement. There too is a movable stone and there too the lower edge of that stone has been cut to make room for the moulded edge of the base of its neighbour.

These have formed a puzzle of which I have not found a satisfactory solution. Feckenham's restoration we know was hasty; but it would have been less trouble to replace the end stones of the old work (if such they were) in their proper and obvious positions, and to fill the necessary gaps, than to cover their ends in the manner that we see.

It occurred to me at first that here was only an instance of the vandalism associated with early Coronation preparations, and that these were but holes in which were inserted beams for the traverses of the king and queen or some other structure; but the movable stones show no signs of ever having been other than movable, and such an explanation does not cover the fact of the existence of matrices and moulded bases on the return sides of

the adjacent stones east of them. Moreover, the backs of the neighbouring stones on both north and south are rough and therefore not designed to accommodate stones at right angles to them, as they would have been required to do had they been originally the end stones of the north-west and south-west corners.

It is possible that the holes were designed for the setting up of temporary branches to carry tapers on high days, but there too the 'return' matrices are not explained. Moreover, there is nothing in the inventory mentioned above to suggest the existence of such special fittings.

It has occurred to me that they were made to permit of the passing in of objects brought by worshippers to be hallowed by the touch of the saint's coffin, such as I have seen done at the shrine of St. Geneviève in Paris, and which I believe to have been a common practice at shrines. I advance this as no more than a suggestion, but there is this at least to be said on its behalf, that, in spite of some broken masonry between the cavity wall and that of the exterior, a light held outside the hole on the south side sends a thin ray through the cracked plaster at the junction of the south and west walls of the cavity, just above the coffin head.

It is possible also that the cornice actually ended at this point on both sides. I am inclined indeed to think that this was the case. If so, all our theories of conjectural restorations of the west or altar-end of the shrine must be changed.

I pass now to the *retabulum* at the west end of the shrine. This is nominally supported by two serpentine columns about 4 ft. in height from the floor level. At the sides of the *retabulum* are holes which Mr. Lethaby conjectures were for the attachment of vertical casing pieces other than the columns. Mr. Burges thought they were for the attachment of the curtain fittings. The inventory mentions at least seven pairs of curtains for the altar, one of 'blew coloure with fawcons and other byrdys of gold',—a reminiscence possibly of a sport of which an early abbot at least was particularly fond. The existence of curtains is not of course incompatible with Mr. Lethaby's theory.

The columns just mentioned are of considerably greater diameter than those at the east end. The tops of these columns consist of two circular Purbeck caps. One of these caps has a vertical edge and the other is rounded, which suggests that the former is really a plinth and that the pillar is upside down.

The mosaic is carried down into the floor in both. Sir Gilbert Scott tells us that he 'opened the ground round the half-buried pillars at the West End and found them to agree in height with



those of the East'.<sup>1</sup> This can only mean that there is some 4 ft. of pillar actually buried below the surface of the ground on each side. These pillars must have been those which originally stood detached and carried the figures of the Confessor and St. John. The word 'restoration' is naturally and rightly suspect, but I venture to think that the gain would be great and the loss nothing if these pillars were unearthed and set up in their proper positions and thin shafts of polished Purbeck inserted below the *retabulum* in their present place.

This concludes what I have to say about the shrine proper. Somenotes were made about the wooden superstructure, but these were hasty and of no great value, and I do not propose to trouble you with them now.

It remains only to put on record the objects which were found lying in the cavity. These were :

1. Several small lozenge-shaped pieces of glass, quite evidently from the mosaic of the wooden superstructure.

2. A brass button of a bygone pattern and a halfpenny dated 1725.

3. Some nails, all modern, with the exception of one which is of the same character as those with which the iron clamps are fixed to the coffin.

4. A strip of board, 4 in. wide,  $1\frac{1}{2}$  in. thick, and 9 in. long, but originally longer. On this two narrow strips of parchment are stuck lengthwise with the ends overlapping one extremity of the board. What this was I do not know.

5. A folded and evidently unsent letter from one William West to his friend Charles Hart at the Crown in Bridgenorth, Shropshire.

William West has been easily identified as a tomb-shower, who was buried at the age of 70 in the Dark Cloister on 11th April 1714.

Chester<sup>2</sup> tells that he was the college barber, and that the name W. West is cut in various chapels and once in the south aisle of Henry VII Chapel with the addition of 'Tombshower'. Mr. Weller tells me that the date 1698 is attached to this inscription. I find also in the treasurer's account for 1701 that he received an annual stipend of forty shillings as tonsor or college barber, and an additional twenty shillings as keeper of the clock.

The letter therefore dates before 1714. It is perhaps worth giving in full.

<sup>1</sup> *Gleanings*, pp. 59, 60.

<sup>2</sup> *Abbey Registers*, p. 279.

February the 3rd.

Dear friend

I make bould to trouble you w<sup>th</sup>  
 These few Lines to satisfy you I am  
 In good health: Living in hopes to  
 see you once: in London . . . n: So  
 That I should be very g . . . d: your  
 Friend *William Cole*<sup>1</sup> Cole remembers  
 His Love to you being my Cheaf  
 Companyon at the tombs so  
 That I here your in good health  
 wich is the most of my satisfacktion  
 desiring to here from you and if  
 you can conveniently to send  
 a Cock for a token against sraftusday  
 will drink your health and eat him  
 for your sack no more at present  
 But i rest your Loveing friend  
 William West.

Shrapshaire  
 w<sup>th</sup> Caire

In Bridgnorth.  
 at the Crown In  
 for Charles Hart

There would seem to be a reference to the ancient custom of cock-fighting on Shrove Tuesday which Oliver Cromwell had forbidden, but which doubtless returned at the Restoration.

In conclusion, I have to acknowledge my great indebtedness to Mr. David Weller and Mr. G. Rowling of the abbey staff, without whose cordial and enthusiastic co-operation this paper could not have been written. To Mr. Weller also I am indebted for the photograph of the coffin-chest and one other picture, and to my brother, Mr. A. J. Westlake, for two pictures. To Canon E. H. Pearce I owe certain references with regard to the keeper of the shrine.

Sir WILLIAM HOPE had not witnessed the present operations, but had examined the wooden superstructure. This was ornamented with glass inlays painted on the back, in the same style as that exhibited by Mr. Clifford Smith,<sup>2</sup> when he had cited as instances of such work the *tabula* kept in the Jerusalem Chamber, the tomb of Edmund Crouchback, and the *sedilia* dating from the middle of the thirteenth century. There were thus four examples in one building, another proof that the abbey contained more works of art than any other church north of the Alps.

Dr. F. W. Cock referred to his exhibit of gilded *tesserae* from the shrine, which had been exhibited eleven years ago with Jacobite relics (*Proceedings*, xx, 209). Adherents of the older

<sup>1</sup> The name William Cole is crossed out.

<sup>2</sup> *Supra*, p. 12.

faith were accustomed to pick out pieces, on visiting the shrine, to preserve as relics.

Sir HERCULES READ remarked that a design of falcons was one of the most common on medieval tapestry and had no special significance in the present case. Birds *affrontés* occurred on silk weaving from the twelfth century onwards.

The CHAIRMAN mentioned that the vestments of St. Cuthbert bore a ship with porpoises, eider ducks, and solan geese, which could not be dissociated from the saint's residence on a distant island. All would join him in thanking Mr. Westlake for a clear discourse on a most interesting subject.

Rev. H. F. WESTLAKE, in reply, would not press the connexion of the falcons with a sporting abbot, but such a dignitary did figure in the history of Westminster. Sir William Hope had regretted his absence at the time the removal was going on, but would no doubt have a still more favourable opportunity when the relics were replaced on the restoration of normal conditions. He was authorized to say that a visit from the Society on that occasion would be very welcome to the abbey authorities.

H. CLIFFORD SMITH, Esq., M.A., F.S.A., exhibited a set of Jacobean painted platters or roundels lent by Henry Howard, Esq., and five other sets lent by Mrs. Longman, the Rev. F. Meyrick Jones, and the Trustees of the London Museum, on which he read the following notes:

Exhibitions of the painted wooden discs, commonly known as roundels or trenchers, have taken place before the Society from time to time. The subject already possesses a considerable literature.<sup>1</sup> It has been fully summarized in the essay by the late Sir Arthur Church headed 'Old English Fruit Trenchers', published in a volume entitled *Some Minor Arts as practised in England*. The passages from contemporary literature, there alluded to, throw much light on the vexed question of the use of these very interesting objects, but their exact purpose is still somewhat obscure.

These curious painted tablets of wood are thin rimless discs of beech or sycamore. They range from 5 in. to 6 in. in diameter and are about  $\frac{1}{8}$  in. in thickness. One side is generally painted with floral and other designs and inscribed with rhymed mottoes, posies or maxims, or passages from Scripture. The

<sup>1</sup> See especially the article by Sir John Evans in *Proceedings*, vol. x, p. 207. Also vol. xii, pp. 201-23, where sixteen more or less complete sets are described.





No. 1. THE COURTIER



No. 2. THE DIVINE

other side is invariably plain, and is always perfectly fresh and clean. Twelve usually form a complete set. They are enclosed in cases of turned wood, the covers of which are occasionally painted with the royal arms of Queen Elizabeth. The majority are of Elizabethan date, but a few belong to the time of James I. Their use, it is believed, was confined to England. Nearly all are round, but as a certain number are rectangular the term roundel cannot properly be applied to the entire group. Neither is the word trencher<sup>1</sup> an entirely satisfactory one, for it would indicate, rather, the more solid plates or dishes of wood, or the square wooden blocks with holes for salt, examples of which are here exhibited. Platter would seem, on the whole, to be a more satisfactory title.

The theory that they were employed at the close of meals or entertainments for the purpose of handing sweetmeats, cakes, or fruit to the guests is supported by several passages from contemporary writers. It is also supposed that these painted platters were the subject of an after-dinner pastime, and that their mottoes or aphorisms—many of them outspoken enough and often susceptible of personal application—were, like the mottoes of the crackers of to-day, read out to amuse the company at table.

It is difficult, however, to believe that these delicate tablets, the painted sides of which seldom show any signs of wear or the plain sides any indication of stain, could have been often used for moist fruits or sticky sweets. It may be that the surface was covered with a napkin, corresponding to the painted or embroidered doily<sup>2</sup> of our desert plates of to-day, on which the finger-bowl rests. The difference would be this: that whereas the napkin which covered the painted platter was removed after the fruit was eaten, our doily is removed before. For general use, perhaps, ordinary platters, like the Whitgift Hospital set referred to below, were employed; and it is probable that the use of painted ones as fruit plates must have been very rare; and, like our best Worcester desert service or set of old Chinese porcelain, reserved for great occasions only.

The majority of the examples existing in public collections and those in private possession about which information could be obtained are described, illustrated, or referred to in Sir Arthur Church's article. They all bear a strong family likeness, and it will not be necessary for me to give any detailed account of them.

My chief purpose on the present occasion is to draw attention

<sup>1</sup> Originally the slices of bread (*tranchoir*) upon which the portions of meat were served and cut up.

<sup>2</sup> Probably from the Dutch 'dwaal', a towel or cloth.

to two sets of Jacobean date, which have not previously been published. Both are somewhat similar in design but differ considerably in detail. One has been kindly lent for exhibition by Mr. Henry Howard; the other, photographs of which are shown, was purchased in 1912 by the Victoria and Albert Museum. Sir Arthur Church alludes to the existence of thirty or forty sets of these painted tablets. To these we may add the two sets just named, and four sets of Elizabethan date which have been brought to light since the publication of *Some Minor Arts* in 1894. One of these is a set, in a case painted with the arms of Queen Elizabeth, which was acquired by the Victoria and Albert Museum in 1898; two other sets, both boxes of which also bear the royal arms, have been kindly lent for exhibition by the Trustees of the London Museum; the fourth has been lent by the Rev. F. Meyrick Jones.<sup>1</sup> The same owner has also been good enough to lend an interesting collection of plates and trenchers of treen (that is, made of tree or wood). It includes a set of eight turned plates,  $8\frac{1}{2}$  in. in diameter, fitting into a big bowl or dish,  $18\frac{1}{2}$  in. wide, with a raised rim in the centre (fig. 1); a plain round trencher, 8 in. across, one side shaped like a plate and the other with a slightly sunk centre and a shallow hole for the salt; and two square trenchers with sunk centres and each with a hole for salt in one corner. All these are of beech wood. It is interesting to note that plain square trenchers, without depression, are still used in the hall at Winchester College. Only cheese is now eaten off them; but they were formerly used for meat, and a wall of mashed potato had to be built up round the edge to retain the gravy.

Two further sets of painted platters, formerly the property of the late Sir John Evans, have been kindly lent by his daughter, Mrs. C. J. Longman. One of these sets dates from 1625, and is thus contemporary with Mr. Howard's and a companion set in the Victoria and Albert Museum. The ornament upon these 'roundels' is of the usual sort—flowers, fruits, scrollwork, and verses.<sup>2</sup> They formed, according to the inscription on the bottom of the box, a marriage gift from Thomas Martin, vicar of Stone-in-Oxney, Kent, to Roger and Mary Simpson. 'Some, at least, of the posies are not,' says Sir Arthur Church, 'precisely such as would be selected by a clergyman of the present day to be inscribed upon a wedding gift to a parishioner.' The other is a fine and characteristic Elizabethan set.

Several more sets were in the possession of the late Mr. Robert

<sup>1</sup> It is possible that some of these sets may have been shown before, and have subsequently changed hands.

<sup>2</sup> These have already been described in *Proceedings* (vol. x, p. 205), but were exhibited on this occasion for purposes of comparison.



NO. 3. THE SOLDIER



NO. 4. THE LAWYER





Drane, of Cardiff, whose collections, I understand, will shortly be placed upon the market.<sup>1</sup> Another set, enclosed in a box bearing the arms and initials of Queen Elizabeth, belongs, Mr. Crake informs me, to Colonel Edward Frewen, of Brickwall, Sussex.

Domestic articles, like those shown here, in the form of wooden trenchers, both square and round, also bowls and dishes of wood, usually beech, were, it must be remembered, in common use in the sixteenth and seventeenth centuries, where nowadays earthenware plates would be employed. These, it appears, were not infrequently painted with designs, and bore mottoes and

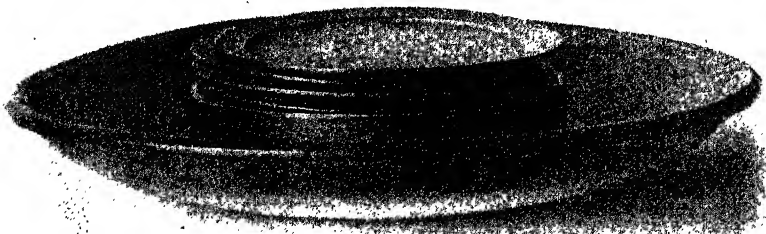


Fig. 1. BOWL CONTAINING WOODEN PLATES.

other inscriptions. A very striking example is furnished by an Elizabethan painted dish which was purchased by the Victoria and Albert Museum in 1911. It is of turned beech and is 20 in. in diameter. The centre is painted in red, green, and white with a standing figure of a woman in the costume of the period, with high ruff and farthingale, the background being ornamented with a wreath of leaves and conventional fruit trees.

The museum also has on exhibition a striking series of wooden objects, some painted and inscribed, lent by the Governors of Whitgift Hospital, Croydon. These include three deep bowls of beech, dating from about 1600, painted inside and out. They each bear on the outside one of the following inscriptions: SIRRA HOLDE YOUR PEASE: THIRST SATISFIED.—FORGET NOT THY BEGINNING REMEMBER THY END.—COMFORT THE COMFORTLESS.<sup>2</sup> There is also a large wooden dish, similar to the bowl with

<sup>1</sup> Six sets (some incomplete) figured in the sale of the Drane collection at Messrs. Sotheby's on June 30, 1916.

<sup>2</sup> These bowls were shown before the Society in 1888 (*Proceedings*, xi, 57).

wooden plates here exhibited (fig. 1), which is described as a salt cellar; and seven large and four small thin rimless discs, identical to the painted 'roundels', but of plain beech without paint or any form of decoration.

I will now return to the set of painted platters lent by Mr. Henry Howard, and the set, already alluded to, in the Victoria and Albert Museum. Mr. Howard's set (see plates) was formerly in the possession of Mr. Jeffery Whitehead, and was purchased by him at the dispersal of the Whitehead Collection last summer. The tablets, ten in number, are enclosed in a box of turned beech painted and grained on the outside. They are  $5\frac{1}{2}$  in. in diameter, and are painted in oil colours. Each has in the centre a figure of a person surrounded by a green band. Outside this is a rhymed inscription in three concentric circles written in ink in a cursive hand. Round the outer edge is a black band painted with alternate gold and silver points. Each figure bears its number in roman or arabic and its title in red. Two of the set, nos. 7 and 12, are missing. The figures, dressed in the costume of the time of James I, represent individuals in different stations in life; and a vein of satire runs through the verses in which the several individuals are described, each person being made to disclaim the faults and vices commonly laid to the charge of persons of similar social condition. The subjects are as follows: I The Courtier. II The Divine. III The Soldier. IV The Lawyer. V The Physician. VI The Merchant. VII The Country Gentleman (missing). VIII The Bachelor. IX The Married Man. X The Wife. XI The Widow. XII The Spinster (missing).

Two of these—no. III The Soldier and no. XI The Widow—have been selected for detailed description as representative of the complete group. The Soldier wears a black hat with brown feather, green jerkin and trunk hose, brown stockings, and black shoes: he has a bandolier and sword, and carries a musket on his shoulder with a forked rest. He speaks thus of himself:

My occupation is the noble trade of Kings,  
The triall y<sup>t</sup> decides the highest right of thinges.  
Though Mars my master be, I doe not Venus love,  
Nor honour Bacchus host, nor often sweare by Jove.  
Of speaking of myself I all occasion shunn,  
And rather love to doe, than boaste what I have done.

The Widow an engaging figure in black, wears a white cap over which are voluminous black weeds: she has a wide ruff and white cuffs and carries what appears to be a capacious purse with large tassels at the corners. She is made to say:



No. 5. THE PHYSICIAN



No. 6. THE MERCHANT



No. 8. THE BACHELOR



No. 9. THE MARRIED MAN

My husband knew how much his death would greive me,  
And therefore left me wealth to comfort and releive me.  
Though I no more will have, I must not love disdain;  
Penelope herself did sutors entertain:  
And yet to draw on such as are of best esteem,  
No younger then I am, nor richer will I seeme.

The twelve 'roundels' which form the Museum set are of the same size as Mr. Howard's, and belong to the same date—about 1620. They are surrounded by similar inscriptions, though the spelling varies considerably. The persons figured also correspond, but they differ entirely in design and bear no numbers or titles. Instead of being painted on the natural surface of the wood, the figures and inscriptions, as well as the paintings on the box, are represented in gold and silver upon black.

Until the acquisition of this set by the Museum in 1912, the only published example of this type of platter was a set of nine belonging to Colonel Sykes, which was shown before the Society in 1851, and is described and figured in *Archaeologia*, vol. xxxiv. The figures on this set are of the same design as on Mr. Howard's; the ground is black, but the painting is in gold and white instead of gold and silver; while the inscriptions are in two concentric circles instead of three.

The figures on these two sets, though not on that in the Museum, correspond in size and design with a series of engravings in the Print Room of the British Museum representing single individuals in the costume of the early part of the seventeenth century. The figures are in pairs and are entitled thus:—a noble man, a lady; a gentleman, a gentle-woman; a countryman, a country woman; a citizen, a citizen's wife. The prints are arranged in the collection under 'Costumes—James I', but their source has not been identified. They have probably been cut from a contemporary calendar or almanac.

The twelve sets of verses which describe the characters on the 'roundels', two of which are quoted above, were copied from a contemporary book of which the following is the title:<sup>1</sup>

'The XII. Wonders of the World. Set and composed for the Violl de Gambo, the Lute, the Voyce to sing the Verse, all three jointly, and none seuerall: also Lessons for the Lute and Base Violl to play alone: with some Lessons to play Lyra-ways alone, or, if you will, to fill up the parts with another Violl set Lute-way. Newly composed by John Maynard, Lutenist at the most famous Schoole of St. Julians in Hartfordshire.' The verses themselves are, it appears, the work of a certain Sir John

<sup>1</sup> The verses are quoted in full in the volume of *Archaeologia* named, and can be there referred to.

Davis. The volume, which is in folio, was published in London in 1611. It is a work of great rarity.

Sir HERCULES READ remarked that visitors would be struck by the sudden change from St. Edward to Elizabethan trenchers. Both subjects were of interest, and the latter were certainly in accord with national habits. The use of 'roundel' or 'trencher' for these post-prandial toys was a matter of indifference; but they were not confined to England. In the British Museum were specimens with the same characteristics except that they were not painted: the wooden tablets were similar, but contemporary Flemish or Dutch engravings were pasted on them. It struck him that the set recently purchased by the Victoria and Albert Museum was likewise of foreign origin—either Flemish or Venetian. The perfect condition of both sides was an old puzzle in connexion with the trenchers: possibly or even probably napkins were placed upon them when in use, unlike the doilies of the present day. The trencher-sets belonged to a very limited period (late Elizabeth and James I), and would have been popular as New Year gifts. He referred to the late Sir Arthur Church's interest in those and other early objects of daily life, and congratulated Mr. Clifford Smith on getting together such an admirable series for exhibition. In Reading Museum he had seen square trenchers with a round hole in the corner for salt, which had been found associated with knives and forks.

Dr. F. W. Cock had seen square trenchers in the house of his great-grandfather who died in 1833. Men in the old yeomen houses who dined at their master's table were seated below the salt, where there was no table-cloth. If clean trenchers were not supplied for the pudding, the prune-juice could be spilt on the table to annoy the cook.

Sir MARTIN CONWAY said a platter at the Whitgift Hospital was called a salt. An etiquette book of the fifteenth century described the process of laying a table, and stated that princes should have a salt each. A miniature showed Charles VI dining in company, each with his own salt; and the Duc de Berri was shown with a salt in front of him in his Book of Hours. Alongside the salt there should be placed a couple of cups for tasting; but in the case mentioned the cups were placed inside the salt. That arrangement might be of later date, and the platter might represent the traditional salt.

Sir WILLIAM HOPE mentioned an oblong variety of trencher, and referred to the Society's exhibition of 1888, when 17 sets



No. 10. THE WIFE



No. 11. THE WIDOW





were shown—2 were complete sets of 12 ornamented with a bird, and 7 from the Franks Collection, dating from the time of James I, were of foreign origin. He had recently seen in private hands an oblong set of late seventeenth or early eighteenth century, and was anxious to exhibit them. A certain corporation possessed piles of the wooden platters, both square and round, that were not preserved with as much care as was their pewter.

Mr. CRACE had seen square platters used instead of modern plates in two or three almshouses.

The CHAIRMAN referred to the derivation of trencher from *tranchée*, a slice of bread on which meat was served, which explained the story of 'eating their tables'.

Thanks were ordered to be returned for these communications.

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THURSDAY, 17th FEBRUARY 1916.

Sir ARTHUR JOHN EVANS, Knt., D.Litt., F.R.S., President, and afterwards WILLIAM MINET, Esq., M.A., Treasurer, in the Chair.

Notice was given of the ballot for the election of Fellows, to be held on Thursday, 2nd March 1916, and the list of candidates to be put to the ballot was read.

The PRESIDENT informed the meeting that he had been asked what the attitude of the Society of Antiquaries was with regard to the Government proposals to close the public museums, and accordingly he had ventured to voice what he felt sure were the views of the Society in a strong letter in opposition to these proposals, which had been read at a recent deputation to the Prime Minister. He trusted that in taking this action he had the approval of the Society.

HAROLD BRAKSPEAR, Esq., F.S.A., read a paper on the Dorter Range at Worcester Priory, which will be printed in *Archæologia*.

Sir WILLIAM HOPE had given attention to the subject for years and would have liked to see a plan of the whole precinct.

These Worcester buildings were a good example of the way in which medieval people adapted themselves to the peculiarities of a site. At Durham the dormitory buildings were first planned in the normal way, with the dorter over the eastern range, and the position of an earlier cloister had been shown in a recent paper; but when the cloister was enlarged, the dorter was taken down and placed on the west, where it now ran north and south. The reredorter still remained, and he had had an opportunity of inspecting the lower parts of it owing to a horse having fallen through the floor on the ground level. There was a third example at St. Agatha's, near Richmond, Yorks., where the dorter was tucked away in the eastern range, as well as the reredorter, the river running across the west end of the building. The author had worked out the sanitary arrangements at Worcester with great ingenuity, but the accommodation for 23 was surpassed at Canterbury (55) and at Lewes (66). On the latter site the number could be fixed by the springing of the arch and the notch for centring between each privy. It was highly desirable that all work of that kind should be planned and coloured to indicate the various dates of construction, as Mr. Brakspear had done.

The CHAIRMAN regarded it as a privilege to see such a reconstruction of the past, and when next visiting Worcester would make a point of going over the ground in the new light now provided. The author would receive the cordial thanks of the meeting both for the work done and the report now presented.

Thanks were ordered to be returned for this communication.

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THURSDAY, 24th FEBRUARY 1916.

Sir CHARLES HERCULES READ, Knt., LL.D., Vice-President, in the Chair.

The following gifts were announced, and thanks for the same ordered to be returned to the donors:

From the Author:—Roman Piercebridge. By Edward Wooler, F.S.A. 8vo. n.p. n.d.

From W. A. Cater, Esq., F.S.A.:—Three papers on the church of St. Mary-le-Bow, commonly called Bow Church. By Frank Lambert, W. A. Cater, and E. S. Underwood. 8vo. London. n.d.

Notice was again given of the ballot for the election of Fellows, to be held on Thursday, 2nd March 1916, and the list of candidates to be put to the ballot was read.

The SECRETARY made a statement explaining that the delay in the issue of the Society's publications was due to the staff of the Oxford University Press having been much depleted owing to so many members having been called up on military service, and stated that it had been decided, on the suggestion of the Controller of the Press, to issue *Proceedings* in advance of *Archæologia*.

REGINALD SMITH, Esq., F.S.A., read the following notes on a bronze-gilt boss from Steeple Bumpstead church, Essex, exhibited by Sir WILLIAM ST. JOHN HOPE, Litt.D., D.C.L., by permission of the Rev. W. F. D. de Langdale :

A remarkable example of ancient Irish art, hitherto barely recorded, was noticed some little time ago by Sir William St. John Hope in the church at Steeple Bumpstead, a village about midway between Saffron Walden and Sudbury, on the northern boundary of Essex. It was then fixed to the inside of the south chancel door, and according to the present vicar had been found by his predecessor in a chest in the vestry, the story being that it had been brought to light at the east end of the church during the construction of a vault. It has now been removed from the church door and will, it is hoped, be placed in greater security. Though it may well have lain in the churchyard for eleven centuries, it cannot originally have belonged to the church; and its presence is best explained by the Viking raids of the ninth century, and the inclusion of the district in the Danelaw at the Peace of Wedmore in 878.

The following extract communicated by Sir William Hope from Wright's *History of Essex* (1842), vol. i, p. 635, evidently refers to this boss, but throws no fresh light on its history: 'The chancel door of Steeple Bumpstead Church has an appearance of great antiquity; the handle is of brass, embossed and gilt, with the cavities remaining which formerly contained precious stones. On this handle there are the figures of four basilisks, according to the ancient superstition, intended to represent evil spirits entering or attempting to enter the church.'

How the boss could have served as a door-handle is not clear; but if it had been utilized as an escutcheon, the spindle of a lock, or thong for lifting a primitive latch, might have passed through the centre hole; and constant use would have brought the edges into their present condition.

The boss (fig. 1) consists of a hollow bronze casting by the

*cire perdue* process, forming almost a hemisphere with a flanged base. At the top is a hole 1 in. in diameter, with a roll moulding retaining traces of fine cross-lines in gold, and irregularly worn by friction. Next comes a plain gilt zone with four circular sockets for amber or glass: this is bounded by a narrow

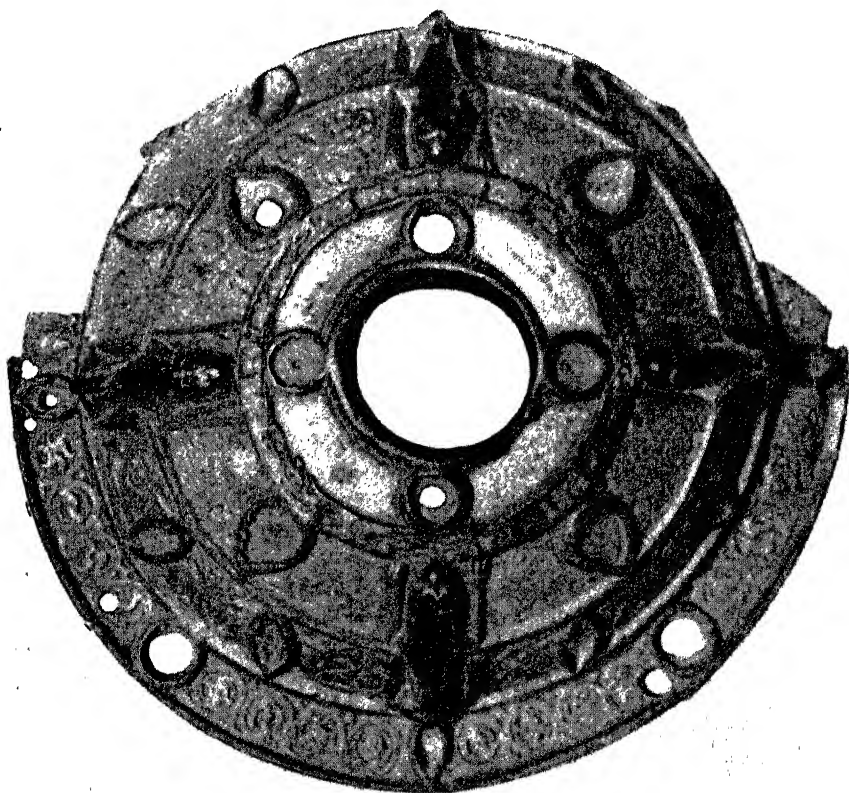


Fig. 1. BRONZE-GILT BOSS FROM STEEPLE BUMPSTEAD CHURCH.  
Diam. 5 in.

band of niello arranged in oblong cells, the black surface here and there still showing zigzag lines in gold. The succeeding zone is a broad one ornamented with panels of whorls in threes (fig. 2, no. 1), the panels being separated by drop-shaped settings now empty, and, like the zone below, by four quadrupeds (fig. 5) in high relief with their heads pointing towards the centre. A raised horizontal rib separates the whorl-zone from the lower, which has two types of decoration. The four segments are each divided into three by two *vesica piscis* settings now empty. In the

middle of each are two grotesque interlacing animals (no. 2), and on either side a single animal (no. 3) of the same type, all arranged to fit the space exactly. Below is a square moulding from which springs the ledge forming the base. Half this is missing, but it originally had four round settings and four *vesica*-shaped, the latter being below the vertical animals in high relief. Each division of this ledge has a row of four whorls (no. 4), of uniform size but varying centres, the spandril filled with the peculiar trefoils of Irish art. Some of the sockets for amber or glass are

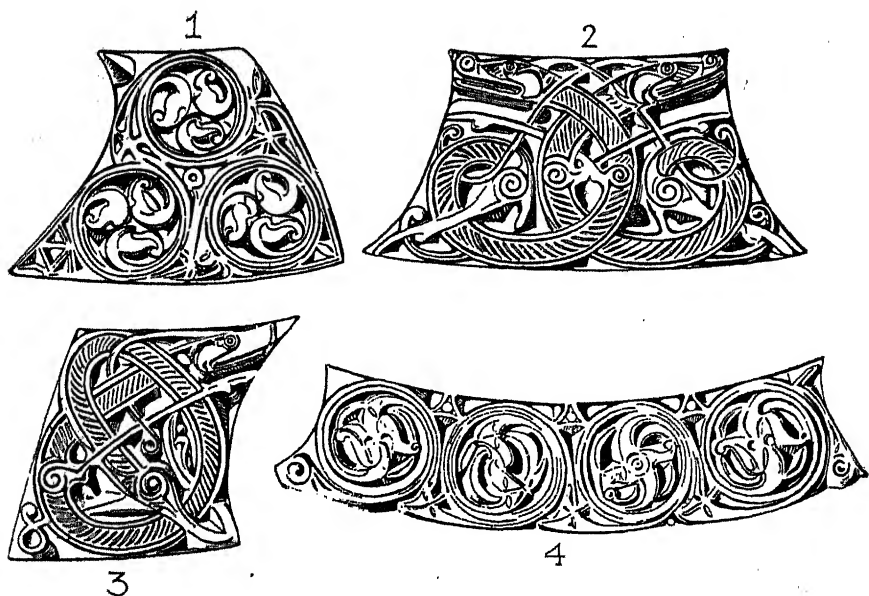


Fig. 2. PANELS OF STEEPLE BUMPSTEAD BOSS (?).

pierced, and besides these there are six irregularly placed nail-holes by which the boss was attached to the church door. The inside is plain and rough, slightly dished under the four animals in relief; and this alone shows that it was not intended as the base of a chalice, though a general resemblance to the foot of the Ardagh chalice<sup>1</sup> cannot be denied.

To any one familiar with Irish art, as displayed in the illuminated manuscripts and metalwork that have survived, the absence of any purely ecclesiastical feature will not come as a surprise; but comparison with the shrine of St. Manchan (or

<sup>1</sup> Illustrated by Earl of Dunraven in *Trans. R. Irish Acad.*, vol. xxiv (1874).

Monaghan)<sup>1</sup> renders it extremely probable that the boss is one of five from an equal-armed cross on a gabled shrine or reliquary. Its diameter at the foot is 5 in. (4 in. inside), and its height 1.4 in., whereas the foot of the Ardagh chalice is  $6\frac{1}{2}$  in. On the other hand, the bosses of St. Manchan's Shrine are only  $4\frac{1}{2}$  in. in diameter. Its present weight is  $11\frac{1}{2}$  oz. avoird., to which about  $1\frac{1}{2}$  oz. must be added for the missing half of the base.

The scheme of decoration is indicated on the accompanying sketch (fig. 3), and it is proposed to deal with each feature in turn.

The hole at the top was probably filled with a cabochon glass gem of blue or amber colour, though the large setting within the foot of the Ardagh chalice is a crystal.

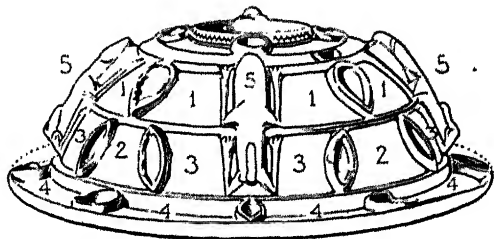


Fig. 3. SCHEME OF DECORATION, STEEPLE BUMPSTEAD BOSS ( $\frac{1}{2}$ ).

The plain zone with four empty sockets for smaller settings is remarkable for the exceptional preservation of the gilding. The process was that known as water-gilding, but in the lower panels the oxidization of the copper in the bronze has destroyed the gilding along the ridges, and the design is thereby obliterated to some extent.

Niello, as utilized for the next ornamental zone, corresponds to the amber set in two rings of cell-work within the foot of the Ardagh chalice already referred to, encircling the cabochon crystal.<sup>2</sup> Niello was also used on the Tara brooch,<sup>3</sup> and rows of oblong cells with inlaid amber are seen on the pin-head and front of the same specimen.<sup>4</sup>

The whorl enclosing birds' heads (fig. 2, no. 1) must rank as one of the earliest elements of Irish art, and is evidently a variety

<sup>1</sup> *Journ. R. Hist. and Arch. Assoc. Ireland*, ser. 4, vol. iii (1874-5), 142. The saint, who was abbot of Lath, King's Co., died in 664, and his relics were enshrined in 1166. A reproduction of the shrine is in the Victoria and Albert Museum.

<sup>2</sup> R. Allen, *Celtic Art*, fig. opp. p. 216.

<sup>3</sup> R. Allen, *op. cit.*, 230.

<sup>4</sup> R. Allen, *op. cit.*, opp. p. 228.

of the purely geometrical trumpet pattern. Its beginnings can be traced in the *Book of Durrow*<sup>1</sup> (late seventh century), and a zoomorphic tendency can be detected in the disc nearest the centre of the portrait of St. Matthew in the *Book of Kells*,<sup>2</sup> fol. 28 v; whereas on fol. 27 v the whorls are purely geometrical.

Whorls enclosing birds' heads at about the same stage of evolution occur on the Tara brooch,<sup>3</sup> which displays an amazing variety of centres with angular fillings just in the same style as the Steeple Bumpstead boss. If, as seems likely on internal evidence, the Tara brooch dates from about 730-40, and the *Book of Kells* soon after 700, then the advent of the birds' head whorl can

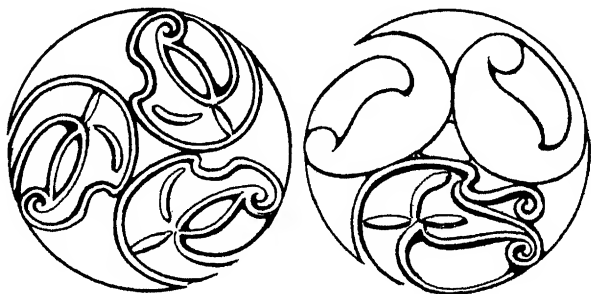


Fig. 4. WHORLS FROM STEEPLE BUMPSTEAD BOSS (†).

be dated with some accuracy. Though nos. 1 and 4 have been thought sufficient to indicate the position of these triple whorls on the key-diagram, there is variety both above and below; and other forms of birds' heads are represented in fig. 4.

The drop-shaped setting in the middle of each of the whorl-panels is peculiar, but may be regarded as a variety of the pointed oval (*vesica*) in the zone below, which is also well seen on front, back, and pin-head of the Tara brooch,<sup>4</sup> where some of the original filling remains.

The lower zone of the dome is filled with panels of animal pattern, the spacing and execution of which show that we are dealing with a work of the best period. Though impossible to identify in the animal kingdom, the ribbon-bodied beast can be

<sup>1</sup> Westwood, *Facsimiles*, &c., pl. vii, middle panel: single head in whorl.

<sup>2</sup> Sir E. Sullivan, *The Book of Kells* ('The Studio'), 1914, pl. v; cf. pl. iv (the Evangelistic symbols), two heads in whorl (cf. Westwood, pl. ii, top left).

<sup>3</sup> R. Allen, *op. cit.*, opp. p. 226 (below).

<sup>4</sup> R. I. A. *Christian Guide*, pl. i and ii; R. Allen, *op. cit.*, plates opp. pp. 228, 230.



easily unravelled; and though the limbs are distorted to fit the space, the anatomy is complete except for a fore and hind leg. The head has a distant resemblance to a crocodile, the long snout having a protuberance at the nostrils, and the eye of conventional Irish type, with a rounded side in front, as opposed to the Scandinavian eye with an acute angle in front. The most finished head is shown in fig. 2 (no. 2), the others wanting some of the interior lines (no. 3). From the position of the ear issues a 'lappet'<sup>1</sup> which after some simple interlacing ends in a curl. The trunk has a double outline, and is filled with sloping lines or hatching, as on the elaborate Irish penannular brooch from Lord Londesborough's Collection in the British Museum.<sup>2</sup> At the junction of the fore and hind legs with the body are spiral markings in the ordinary Irish style, and the tail is easily traced in the lower angle.

The 'crocodile' head is not the commonest Irish form, which sometimes recalls a King Charles's spaniel, but the following accessible miniatures supply parallels: St. Gall, 1395 (about A. D. 750, Westwood, pl. XXVIII, right), with heads in the top angles right and left; M<sup>c</sup>Regol's Gospels (about 800, Westwood, pl. XVI); and M<sup>c</sup>Durnan's Gospels (ninth century, Westwood, pl. XXII, centre).

In addition to the above, the lappet is also well seen in the *Book of Kells* (e.g. Sullivan, pl. II, fol. 7 v), dating from soon after A. D. 700; at the beginning of St. John in the Lindisfarne Gospels, about 700 (Humphrey's *Illuminated Books*, pl. I); and in a St. Gall MS. about A. D. 750 (Westwood, pl. XXVI). Dr. Bernhard Salin in *Altgermanische Thierornamentik*, p. 342, expresses his conviction that the lappets are simply a transformation of the ear; and it is interesting to find that in the presumably earlier *Book of Durrow* (late seventh century) the ear is present and the lappet nowhere visible (Westwood, pl. VII, right).

The four quadrupeds (fig. 5) arranged vertically round the boss are not easy to match, and the inlaid gold markings have been considerably rubbed. In spite of elaborate scales, they may be intended for lions, which abound in the illuminated manuscripts, but the top view of such an animal is certainly unusual, as in Westwood, pl. II, top centre (Golden Gospels of Stockholm, soon after A. D. 750). The crouching animal is shown from the top and side, and the spiral attachment of the limbs should be noticed, as on the engraved panels.

<sup>1</sup> This term is, perhaps, new to archaeology, and is defined as a flap, fold, loose or overlapping piece, of garment, flesh, membrane, &c.; lobe of ear, &c. = lapel; streamer of lady's head-dress.

<sup>2</sup> *Archæologia*, lxxv, 229, fig. 4.

The whorls in the panels on the flange or foot of the boss are arranged in fours side by side (fig. 2, no. 4), and display a good deal of variety, though in some cases not so carefully executed as those in the upper zone. Such rows of whorls are common in the illuminated manuscripts, and the care to avoid any slavish imitation of the type shows that contemporary art was in a vigorous and creative phase, as witness several masterpieces that seem to fall into the following sequence:

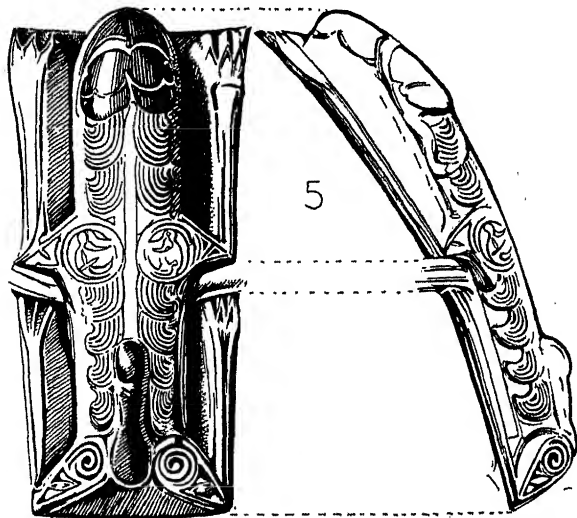


Fig. 5. FRONT AND PROFILE OF ANIMAL, STEEPLE BUMPSTEAD BOSS ( $\frac{1}{2}$ ).

Book of Durrow, late seventh century.

Lindisfarne Gospels, between 687 and 721, probably about 700.

Book of Kells, soon after 700.

The Tara brooch, about 730-40.

The Londesborough brooch

The Hunterston brooch

Steeple Bumpstead boss

The Ardagh chalice, about 750.

} about 740-50.

The above parallels suffice to show a close relation between the boss found in Steeple Bumpstead churchyard and the illuminated manuscripts of Ireland and Lindisfarne, as well as undoubted Irish works in metal. It cannot therefore have been of local origin, but, like many pieces of Irish work in Norway, belonged to one of the Irish monasteries which were pillaged in the

Viking raids beginning late in the eighth century. A notable example is the gabled Irish shrine or reliquary of the late eighth century found in a Viking grave of the early ninth century at Melhus, Namdalen valley, Norway;<sup>1</sup> and several gilt fragments of acknowledged Irish work are figured by Rygh.<sup>2</sup> Two other recent finds showing the distribution of Irish types in England may be added—the ‘butterfly’ gold fragment from Selsey exhibited to the Society by Mr. Lawrence in 1914;<sup>3</sup> and a bronze hand-pin<sup>4</sup> of the seventh century said to have been found on Brighton Down and recently added to the British Museum.

A local coincidence must also be mentioned in this connexion. The Anglo-Saxon cemetery discovered at Saffron Walden, eleven miles to the west of Steeple Bumpstead, is unique in containing a much later burial of Scandinavian origin, dating from about 950. The ornaments consisting of pendants and beads were published in the *Victoria History of Essex*, i, 330, and recently noticed by Professor Baldwin Brown in *Arts in Early England*, vol. iii, 171, pl. XVI, fig. 2, and vol. iv, 601. The mere occurrence of grave-furniture at so late a date implies that the conversion of Guthrum had not altogether changed the pagan beliefs and practices of his subjects; and there would be little scruple about possessing church-plunder from Ireland, especially as there was nothing obviously Christian in its decoration. Perhaps the most striking characteristic of ancient Irish art at its best is the rarity of Christian symbols among its endless variety of decorative motives. The churchyard crosses belong to a later and rather degenerate period.

NOTE.—The Steeple Bumpstead boss has since been purchased and presented to the British Museum by our Fellow, Mr. Maurice Rosenheim, whose constant generosity to the national collections it is a pleasure to record.

The CHAIRMAN thought it fortunate to have such a work of art illustrated by similar objects approximately contemporary, and was most impressed with the technical perfection of every one of them. It was hard to conceive of any other period in which workmanship maintained such a uniform standard of excellence. It might be thought that the origin of the scroll-pattern was calligraphic, as it could be best produced by a penman on a flat surface; but such a view was mistaken, as the prototype was known to be metallic. The *vesica* settings re-

<sup>1</sup> Th. Petersen, *Det Kgl. Norske Videnskabens Selskabs Skrifter*, 1907, no. 8.

<sup>2</sup> *Norske Oldsager*, nos. 618-37.

<sup>3</sup> *Proceedings*, xxvi, 134, perhaps of Irish workmanship.

<sup>4</sup> Similar to fig. 9, *Proceedings*, xx, 353.

called the joints in Late Celtic ornament at the beginning of the Christian era; and a British or Celtic element could be distinguished from a Northern element in the scheme of decoration, their combination producing a pleasant effect on the eye. He agreed that the boss had originally belonged to an Irish shrine, and during its use as the escutcheon of a lock on the church door the spindle would have worn away the edges of the central orifice. Blue glass such as was used for settings on the Londesborough brooch went back a long way in Ireland, and preceded the rise of Irish ornament. The meeting would accord thanks to the author of the paper, to the vicar for allowing the boss to be exhibited, and to Sir William Hope for his happy intervention.

SIR WILLIAM ST. JOHN HOPE, Litt.D., D.C.L., read the following paper on the seals of the abbey of Waltham Holy Cross in the county of Essex:

Although there is in existence a large number of medieval seals of very great beauty and interest, it is only occasionally that there is justification for selecting a particular example for special examination.

Such a selection I have ventured to make at this present in the case of the seals of the abbey of Waltham Holy Cross in Essex, both on account of the peculiar treatment they have received and the tragic accident that befell the most interesting of them.

The abbey of Waltham Holy Cross owes its beginnings to the discovery in the eleventh century of a wonder-working cross at Montacute, far away in Somerset. It was brought to Waltham, where Tovi or Tofig, the lord of the place, built a church for its reception to which he gave endowments for the support of two priests.

On Tovi's death, Waltham was given by King Edward the Confessor to Harold son of Godwin (afterwards king), who rebuilt the church and established therein a college of seculars, consisting of a dean and twelve canons. The new church was hallowed in 1060, and some remains of the walling of the western side of its transepts may still be seen, at the east end of the existing parish church, which formed the nave.

In 1177 the college was converted by King Henry II into a priory of regular or black canons, for whom he built a new presbytery, quire, &c., now utterly destroyed.

In 1184, on the occasion of a visit to Waltham, the king raised the house to the dignity of an abbey, and Walter Gant was appointed first abbot.

If Harold's College ever had a common seal no impression of it is known at present.

The first seal used by the regular canons was a pointed oval one, 3 in. long, showing two angels holding between them the wonder-working Holy Cross, which they are planting in the top of a small hill or mount. The angels have short hair and are clad in what may be thin ungirded albes; they face one another



Fig. 1. FIRST SEAL OF THE CHURCH OF WALTHAM HOLY CROSS (i).

as if talking about the cross. The cross itself has no figure, but is ornamented with a simple running pattern. The three upper limbs are all of equal length, and slightly expanded at the ends, which are cut off square (fig. 1).

The marginal inscription is :

✠ HOC · EST · SIGILL · ECCLESIE SANCTE CRVCIS DE  
WALTHAM

The earliest known impression of the seal is happily appended to a deed in the Public Record Office [A. 97] of Walter Gant, the first abbot, and his convent. It is undated, but since Walter was abbot from 1184 to 1201 there can be no question as to the

seal dating from at least the foundation of the abbey. The general character of the seal, and of the style of the lettering with its open C's, as well as the legend, are, however, equally consistent with the date 1177, when King Henry founded the priory; and the seal would not need any alteration when the house was made an abbey, since its legal status continued unchanged.

The next known example of the seal is also in the Public Record Office, appended to a charter of the year 1251 [LS. 91].



Fig. 2. FIRST COUNTERSEAL OF THE CHURCH OF WALTHAM HOLY CROSS (†).

It differs from the earlier impression in having on the reverse a smaller counterseal, also a pointed oval, but only  $1\frac{7}{8}$  in. long (fig. 2). The subject is an imprint of an ancient gem, with a naked figure, perhaps of Minerva or Mars wearing only a helmet, with a large round shield slung upon the back, and apparently holding a spear. The impression is unfortunately partly obscured through the clumsy filling up of a crack across it with modern wax.

The legend is

† ANTE · SIGILLI SCAE CRVCIS DE WALTHAM  
VOL. XXVIII

Like the principal seal, the lettering of the counter has open C's, and this fact and the unusual formula of the inscription suggest an equally early date for it.

There is likewise in the Public Record Office a third example of the abbey seal, appended to a deed dated 7th May 1337 [A.S. 137]. This too has a counterseal, but of quite different character from the one found in 1251 (fig. 3). It is a pointed oval,  $2\frac{5}{8}$  in. long, having in the middle a large round antique gem, with smaller gems above and below.



Fig. 3. SECOND COUNTERSEAL OF THE CHURCH OF WALTHAM HOLY CROSS ( $\frac{1}{2}$ ).

The large gem is  $1\frac{1}{2}$  in. in diameter and shows in bold relief the busts of two people facing each other. Between them is a star, with a waxing moon and two other stars below, and over the busts is a straight bar with twelve stiff-stalked flowers upon it. The small gem above is an oval one,  $\frac{3}{8}$  in. long, showing a naked man with a hat on his head, perhaps Mercury, standing behind an object like a large fish. The lower gem, which is set the other way, is also oval,  $\frac{1}{2}$  in. long, with a beast, perhaps an ox, walking to the right with lowered head.

As I do not pretend to any knowledge whatever of antique gems, I must leave to others to comment on them and correct



Figs. 4 and 5. SEAL AND COUNTERSEAL OF THE ABBEY OF WALTHAM HOLY CROSS AS WAS FASHIONED IN THE FOURTEENTH CENTURY ( $\frac{1}{2}$ )





any misdescription of mine. Mr. Peers and Sir Hercules Read have suggested that the heads on the large gem represent Castor and Pollux. This is very likely, but on the other hand it is clear that the canons of Waltham regarded the heads as those of Harold and Tovi, for the marginal legend reads:

✠ HOC: CARTE FODVS: QVM  
TOVI: FIRMAT: HAROLD<sup>s</sup>

The spandrels left beside the gems are filled in with a rude kind of tracery.

This curious and interesting counterseal is by no means unique in having ancient gems embedded in the matrix to supply a subject, and much might be said about examples that could be cited in illustration. But that is a matter for some capable person to take up. My present concern is the probable date of the example before us. That it is earlier than the deed of 1337 to which it is appended goes without saying. The closed C's of the lettering point to a later date than the abbey seal, and the use of a different and smaller counterseal in 1251 suggests that the larger had not yet come into use. But that is not a point which may be laboured, since cases can be found where seals have different counterseals, and the one before us might well date from the middle of the thirteenth century.

At some time subsequent to 1337, which can more nearly be fixed when more impressions are discovered, the abbot and convent of Waltham dealt with their seal and its larger counterseal in a very remarkable and unusual manner.

The seal, which we may suppose was of latten or even silver, was enclosed and surrounded by a further mass of metal, so as to change its form from that of a pointed oval into a large round seal  $3\frac{1}{4}$  in. in diameter. The added metal was engraved with traceried panels, abutting in the middle of each side upon a circular ring containing a cross paty (fig. 4).

The counterseal with the large and lesser gems was similarly treated, and enlarged to the same size as the seal, but the new engraving on the addition is of much bolder character, and shows on either side two pairs of leopards of England supporting between them a shield of arms (fig. 5). That on the left side bears the *three leopards* of the king of England, in allusion to the royal foundation of the house. That on the right has the arms, apparently, of the abbey itself: *a cross engrailed with five crosslets fitchy on the cross*. The two earlier seals thus become the obverse and reverse of practically a new double seal.

There seems to be little doubt as to the date of this interesting treatment of the two older matrices, namely, between 1337 when the additions had not yet been made, and 1340 when the

fleurs-de-lis of France began to be quartered with the leopards of England by King Edward III. The general character of the engraving and especially of the supporting leopards is all in favour of such a date. There is, however, just a possibility that the shield with the three leopards may be intended for the arms of the founder, King Henry II, which are actually so used on the seal of his son John as prince of Ireland as early as 1177, the same year as the foundation of the priory of Waltham. But this is not a point I wish to press, and I am quite content to regard the alterations to the seal as dating in any case from between 1337 and 1340.

There remains a further interesting question: Why did the abbot and convent treat their seals in this unusual fashion?

I think the answer is that they had a special regard for the large gem with the presumed heads of Harold and Tovi; and it was a desire to keep this from any harm that might befall it while in so frail a setting as the original which induced them to enclose it in a more massive matrix. It is quite obvious that the side with the gems has received special artistic and vigorous treatment, while the less important side with the Holy Cross has been dealt with more simply.

But the tragic story must now be told, that in spite of this precaution as to its safety the large gem was eventually cracked and splintered through an unhappy accident (fig. 6). Whether the prior or some other careless canon at a sealing let the matrix fall upon the chapter-house floor, or used too much force when the seal was in the press, we do not know, but henceforth the gem continued in its damaged condition.

Oddly enough the date of the accident can be fixed within a few years.

The best of the impressions of the Waltham Abbey seal in its enlarged state is preserved in the muniment room at Jesus College, Cambridge, attached to a grant by the abbey to the college as trustees of a yearly payment of 20 marks for the support of Sir Robert Reed's three University Readers. The Master of Jesus, Dr. Arthur Gray, has most kindly entrusted the deed to me for exhibition to the Society, and it now lies before you. It is dated 1st November 1524, and the very perfect impression of the seal shows no crack across the large gem on the reverse.

Another impression of the double seal is appended to a deed in the Public Record Office<sup>1</sup> dated 5th September 23 Henry VIII,

<sup>1</sup> Ancient Deed, AA. 452. Both this and the impression appended to the Deed of Surrender bear traces of the four pins on the reverse and the corresponding eyes on the obverse that served to keep the two matrices in place at a sealing.

and in this case the gem on the counterseal is undoubtedly cracked and splintered; so for the present we can definitely say that the accident to the seal happened on some day between 1st November 1524 and 5th September 1531. Another impression of the year 1537 is in the British Museum.

The 'last scene of all that ends this strange eventful history' of the seal was the affixing of an impression of it in the chapter-

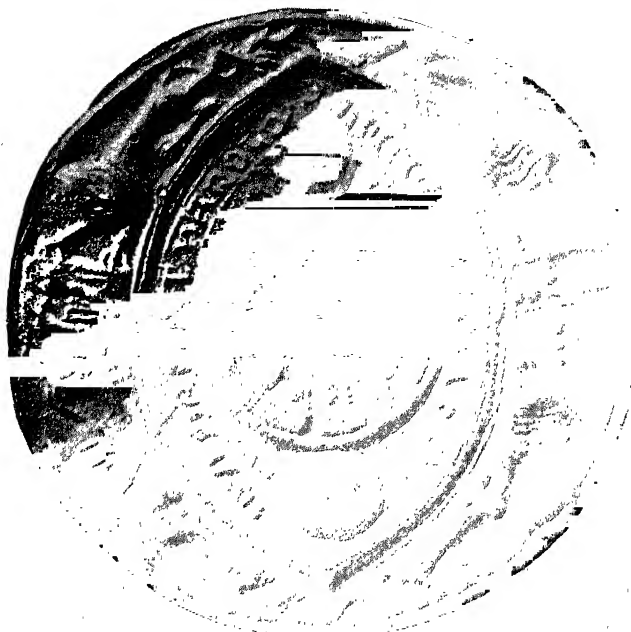


Fig. 6. COUNTERSEAL OF THE ABBEY OF WALTHAM HOLY CROSS, WITH THE LARGE GEM CRACKED (†).

house at Waltham to the deed by which the abbot and convent surrendered their abbey into the hands of the king's commissioners on the 23rd March 1540.

The SECRETARY said all would agree that the angels supporting a cross formed a most effective subject on a seal, and artistically were of far more interest than the reverse design. Of the gems, the largest represented Castor and Pollux (the Dioscuri), late Roman work of the third or fourth century; and the upper one of the other two was Scylla or possibly Arion and the Dolphin. It was interesting to find in the twelfth and thir-

teenth centuries the use of such gems in seals evidently as works of art, though they were really not so fine as contemporary seal-cutting. One of the greatest of our twelfth-century bishops, Henry de Blois, of Winchester, was said to have made a collection of antique statues and sculpture.

Sir WILLIAM HOPE drew attention to the addition of signatures to the sealed document from Jesus College, a feature most unusual at the period.

The CHAIRMAN quoted the diplomas of honorary Fellows of the Society as a modern instance. It had also occurred to him that the larger gem represented Castor and Pollux, the work being either very late or very barbaric. As a reason for setting antique gems in medieval seals he suggested that as most of the gems would have come from the East, perhaps from the Holy Land itself, they acquired a special virtue in the monasteries and were not judged on their artistic merits or by their relation to any particular tenet of Christianity. As the supposed portraits of great or saintly men, they would acquire magical attributes. One monastic institution had a seal inscribed with the name of Allah.

The PRESIDENT and COUNCIL of the ARCHITECTURAL ASSOCIATION, through F. C. EDEN, Esq., exhibited 24 panels of stained glass.<sup>1</sup> The panels, which were put together some time during the nineteenth century so as to fill eight lancet lights, consist of fragments of all dates from the thirteenth to the eighteenth centuries. It is not known how the glass came into the possession of the Architectural Association, but an examination of the heraldry points to the west of England as a likely place of origin, and possibly Exeter Cathedral.

Five of the panels are shields of arms, namely, (1) John Grandison, bishop of Exeter 1327-69. It is interesting to note that in this shield both silver stain and pot-metal yellow are used. (2) Edmund Lacy, bishop of Exeter 1420-55. On a piece of the field of this shield has been scratched with a diamond

Pr Coles

1765

glazier.

Peter Coles was chapter glazier at Exeter about this time. (3) See of Exeter impaling Lacy. The arms of the see are those now used by the see of Winchester, but are so shown on Bishop Lacy's seal. (4) (?) Harding of Dorset. (5) See of Exeter,

<sup>1</sup> A full description of this glass appeared in the *Architectural Association Journal* for February 1916 (xxxi, 145).

as now borne, impaling those of George Lavington, bishop of Exeter 1747-62. The border of one of the lights is composed of blocks of colour alternating with the buckle badge of the Pelhams.

Mr. NEWMAN asked whether it was fully ascertained that pot-metal went out of use altogether on the introduction of yellow stain. The former was largely used in Perpendicular glass, and he thought it would have been impossible to get all the tones of fourteenth and fifteenth-century glass by staining.

Sir WILLIAM HOPE referred to a paper by Mr. Stuart Moore with regard to the fate of stained glass formerly at Exeter. It was said to have been stored in boxes behind the so-called minstrels' gallery in the nave, and he wondered whether the glass in the lights on exhibition had drifted away from Exeter. In the fabric rolls from 1279 onwards there were continual references to the glazing of windows and the purchase of white and coloured glass. Some of the glass exhibited dated from the thirteenth century, and if from Exeter would have belonged to an earlier condition of the windows.

Mr. EDEN, in replying, would not be dogmatic as to the entire disappearance of pot-metal at the date mentioned; it was almost entirely disused in the fifteenth century. The Exeter glass referred to had been handed over to a glazier early in the nineteenth century and cut up for borders.

The CHAIRMAN thought that the arms of Grandison indicated some connexion with Exeter Cathedral. Though the present mixed condition of the lights diminished their interest, it was a pleasant change to have illuminated stained glass in three windows of the meeting room, and a word of thanks was due to those who arranged the exhibit. The Society was much indebted to the President and Council of the Architectural Association and to Mr. Eden for his exposition.

Major FREER, D.L., V.D., F.S.A., exhibited an original deed appointing Sir Ralph de Shirley Master Forester of the Chase and Parks of Leicester in succession to Sir John de Stanley. The grant was given under the seal of the Duchy of Lancaster on January 22nd in the first year of the reign of King Henry.

Major Freer read the following note on the deed by Mr. W. J. Andrew, F.S.A. :

The Ralph de Shirley referred to was either one of the chief commanders at the battle of Agincourt and later wars, or his

son, Ralph Shirley, Constable of Melbourne Castle and of the Castle of the Peak, who married (1) Margaret, daughter and sole heiress of John de Staunton of Staunton Harold, co. Leicester. As the latter's connexion with Leicestershire explains the deed better, I think that there is little doubt that he is the Ralph referred to.

The John de Stanley of the deed must have been the K.G. of the creation of Henry V and (*inter alia*) lord-lieutenant of Ireland for six years, when he is said to have died in office in 1414. It could not be his son of the same name, because he was living 5th or 6th Henry VI.

Again, the deed could not be of Henry VII, because the then Ralph Shirley was only created a knight banneret at the battle of Stoke, 1487 (2 or 3 Henry VII), and no John de Stanley seems to fit at all for that reign.

Lord FERRERS could not think the deed referred to Ralph Shirley, the husband of Margaret Staunton.<sup>1</sup> In 1422 he would have been too young for the honour, for in that year his father Sir Ralph was only 30, having been born on St. George's Day, 1392. This Sir Ralph Shirley, born 1392, was probably the person referred to. He had quite sufficient connexion with Leicestershire as he held manors or lands at Rakedale, Willowes, Radcliffe on Wreke, Barrow on Soar, and Walton in that county. Of the documents relating to him one was a receipt for £111 and 12 pence, the wages of himself, seven men at arms, and twenty-three archers for one quarter's service. In the fifth year of Henry V a careful record was made, and sixteen manors were shown to produce £328 15s. 6½d., of which £104 8s. 10½d. was for repairs and expenses, leaving a balance of £224 6s. 8d., not much more than two quarters' payments, for military service.

Thanks were ordered to be returned for these communications and exhibitions.

<sup>1</sup> *Stemmata Shirleiana*, pp. 2, 39.

THURSDAY, 2nd March 1916.

Sir ARTHUR JOHN EVANS, Knt., D.Litt., F.R.S., President,  
in the Chair.

The following gifts were announced, and thanks for the same ordered to be returned to the donors :

From Emery Walker, Esq., F.S.A. :—The preservation of the Tolbooth steeple of Glasgow. By David Murray, LL.D. 4to. Glasgow, 1915.

From W. H. Quarrell, Esq., F.S.A. :—Mezzotint portrait of Caleb Whitefoord, F.S.A., engraved by S. W. Reynolds after Sir Joshua Reynolds.

George Dudley Wallis, Esq., M.A., was admitted a Fellow.

This being an evening appointed for the election of Fellows no papers were read.

W. L. HILDBURGH, Esq., M.A., F.S.A., exhibited a collection of horse pendants and other objects from Spain.

The ballot opened at 8.45 p.m. and closed at 9.30 p.m., when the following were declared elected Fellows of the Society :

Albert Henry Whittin, Esq.

Sir Charles Holroyd, D.Litt.

Sir John James Burnet, LL.D.

Angelo George Kirby Hayter, Esq., M.A.

George Granville Buckley, Esq., M.D., Ch.B.

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THURSDAY, 9th March 1916.

Sir CHARLES HERCULES READ, Knt., LL.D., Vice-President, in the Chair.

The following gifts were announced, and thanks for the same ordered to be returned to the donors :

From William Page, Esq., F.S.A. :—The church bells of Lancashire. Part I, The hundreds of West Derby and Leyland. By F. H. Cheetham. 8vo. Manchester, 1915.

From Emery Walker, Esq., F.S.A. :—A collection of photographs of churches and ancient buildings in the north of Norfolk, taken by Charles Winnill in 1891.

From Colonel H. R. H. Southam, F.S.A. :—An engraved view of London, probably German, of the 18th century.



The following were admitted Fellows :

Albert Henry Whitin, Esq.

Angelo George Kirby Hayter, Esq., M.A.

The CHAIRMAN referred to the great loss which the Society and archaeology had sustained by the death of Sir Laurence Gomme, and the following resolution, moved by WILLIAM PALEY BAILDON, Esq., and seconded by Captain HAROLD LYON THOMPSON, was carried unanimously :

The Fellows of the Society of Antiquaries desire to record their sense of the loss sustained by archaeology and other sciences on the death of their late Fellow Sir Laurence Gomme, and their deep sympathy with his family in their bereavement.

G. E. JEFFERY, Esq., F.S.A., Local Secretary for Cyprus, communicated the following paper on the Carmelite church at Famagusta :

The establishment of the Carmelite Order in Cyprus may have preceded the great settlement of the Latins expelled from Palestine in 1291, but the first documentary reference is in a deed of 1309 signed by 'Frater Thomas, prior monasterii Sancte Marie de Monte Carmelo in Nicossia'.

Stefano da Lusignano states that the Carmelites were established in Cyprus previous to the beginning of the Latin kingdom or lordship of Cyprus in 1193, and on that account their first 'provincia' was known by the name of 'Terra Sancta and Cyprus'. By this he possibly means that the houses of the order were established in Nicosia, Famagusta, and Limassol previous to the building of the city walls in the early fourteenth century. According to the same author the order possessed convents in the three principal towns of the island, and a 'loghetto' or country-house at Polemedia near Limassol. Near Kyrenia there is also a village still called 'Karmi'.

In 1425 all the religious orders seem to have abandoned Cyprus in consequence of the confusion and ruin occasioned by the Mamluk invasion.<sup>1</sup> It would seem that after this revolution in the condition of the island, when a European government was once more established, the great monastic communities did not return to occupy their desecrated monasteries, only the three mendicant orders being partially restored.

During the Genoese occupation, Famagusta sank into the condition of a ruined city, according to Felix Faber the Dominican.<sup>2</sup>

<sup>1</sup> Lusignano, *Chorografia*, p. 33.

<sup>2</sup> *Evagatorium*, 1485.

In 1487 Nicholas le Huen, a French Carmelite visiting Cyprus, describes the 'maison des Carmes (Nicosia) pres du palais du roy, et fondée par les Seigneurs de France: car on en voit l'apparence en l'église par les armes du roy de Iherusalem, du roy de France, du duc de Normandie'. But he does not mention any Carmelite church in Famagusta. His reference to the armorial decoration of the Nicosia church is particularly interesting, as it tends to identify the ruin under consideration; where, by a strange chance the arms 'du roy de France, du duc de Normandie', can still be detected on its walls, copied evidently from the church in Nicosia.

M. Enlart, in describing the church which he identifies as 'Notre-Dame de Carmel',<sup>1</sup> refers to the pilgrim Nicholas de Martoni, who visited Cyprus in 1395, and has left the following note upon this church as it existed in his time:

'De monasterio S. Marie de Carmine. . . . Ecclesia est multum pulcra et devota, ad lamian cum capellis in circuytu ipsius ecclesie, cum pulcerimis istoriis et picturis, in qua est enclaustrum pulcerimum cum arangiis et aliis fructibus et sunt dormitorium et alie plures mansiones pro usu fratrum. In qua ecclesia vidi subscriptas sanctas reliquias, videlicet: capud beate Ursiline pulcerime inclusum in argento. Os tibia Sancti Leonis pape. Capud Sancti Sosi, et de ligno Sancte crucis Domini.'

The Carmelite church at Famagusta is recorded in many other documents, such as the chronicle of Phil. de Mézières, the lives of S. Pierre Thomas, patriarch of Constantinople in the early part of the fourteenth century, and in a letter of Victor Soranzo, first provveditore of Cyprus in 1473. The famous copper-plate view of the siege of the city in 1571, by Gibellino, also makes it appear that the Carmine church stood in the north-west corner of the city.

M. Enlart is obliged to confess that 'Elle ne correspond que vaguement, il est vrai, à la figure; et la description que Nicholas de Martoni a laissée de l'église des Carmes de Famagusta en 1395 n'a guère plus de précision, mais la précision n'existe pas dans les anciens documents'. But the identification first proposed by M. Enlart certainly holds good, and the reference to the Carmelite taste in wall decorations by the pilgrim Le Huen is an important corroboration in the matter.

The tombstone of Guy de Babin, dated 1363, in the floor of the existing ruin, suggests that this is the building known to Nicholas de Martoni in 1395.

The most interesting matters connected with the Carmelite church are the survival of its ritual arrangements, the curious armorial decorations around its east end, and the presence of a founder's tombstone in the centre of the sanctuary.

<sup>1</sup> *L'Art Gothique en Chypre*, vol. i, 336.

The ritual arrangement shows that a wall-niche for the sedilia was retained, and that the piscina was also placed within a niche.

There is a possible trace of the screen which would have divided the building into sanctuary, quire, and nave according to the usual planning of Provençal churches of the period. Exactly in the middle of its length the north wall shows holes wherein beams have been fixed one over the other at heights which would suggest a wooden screen. The Provençal or Catalan type of church of the later middle ages follows the general design of cathedrals such as Gerona in Spain or Albi in the south of France, and the immense width of the building admitted of an enclosure of the ritual quire detached from the side walls of the church by a narrow passage or aisle at the back of the stalls. These enclosed quires with their screens and seats have been almost entirely destroyed in the small churches in Europe—even in Spain.

Two side chapels, forming oblong recesses on either side of the nave, have been added to the building in later times, and such an addition, by breaking into the old construction in the ignorant careless native style, has ministered to the general ruin of the building.

The apse of the church was decorated in a curious manner with a painted representation of drapery suspended on a rod, forming a 'dado' about 7 ft. high. This drapery is covered with a geometrical design in which appear the Lusignan-Cyprus badges and various shields of arms, which may perhaps be those of benefactors of the Carmelites; the best preserved happen to be the shields of France (ancient) and Normandy. Behind the altar a different and much rougher piece of work, representing the Lusignan arms within square panels, looking like a reproduction of wall tiles, and possibly a mere background to the 'retablo', covers the wall space beneath the window. The design and workmanship of this decoration are clearly enough by some European artist, and very closely resemble the early fifteenth-century wall paintings of the Tuscan type.<sup>1</sup>

The wall paintings which occupied the space above this painted drapery can only be made out with difficulty. Large figures of saints and bishops vested in Latin robes and with traces of Latin inscriptions are on a line with a representation of St. George and the dragon, and in the central bay of the apse an elaborate Crucifixion of a very Italian type. There seems some appearance of a 'restoration' of the interior decorations, and several of

<sup>1</sup> See 'Italian Wall Decorations', S. K. M. Handbooks, 1901, where one of the patterns shown on p. 108 is almost identical with the decoration at Famagusta.

the panels have been replaced by other subjects of an inferior and more Byzantine character at some later period.

On the north side of the sanctuary is a wall-niche which looks like the 'altar of prothesis' of an Orthodox church, but it appears to be part of the original building; its painted interior has quite disappeared.

No traces of any conventual buildings survive to assist in affording a clue to the date of the Carmelite buildings in Famagusta, but the church seems to be of the very latest Cypriot Gothic architecture. Its large untracered windows, extreme poverty of design in moulded details, and total absence of carving, suggest a period subsequent to the last evidences of European craftsmanship in the Levant.

The size of the masonry used in the building may also be taken as some indication of date. In the Levant the buildings of the thirteenth century are often marked by colossal dimensions in the stones used, almost rivalling the work of the ancient Romans; in the fifteenth and sixteenth centuries the masonry is generally of the small size of modern days.

The traceried window at the west end, and the moulded doorway beneath, are clearly insertions of details taken from some older building. The three coats of arms on this front are evidently second-hand; they display the usual Lusignan and Jerusalem arms quarterly, on either side, with a full shield of Jerusalem in the middle.

Internally the church was intended to receive a complete coating of plaster, decorated with paintings up to the level of the window-sills, above which line the stone courses were marked out in brown paint after a conventional manner. The only details of the entire building with any carving upon them, excepting the re-used window and door at the west end, were the bosses at the intersection of the vaulting ribs. Three of these now lie on the floor of the church, and are carved respectively with the five-cross badge of Jerusalem, an eagle displayed, and the arms of the family of Babin.

On the south side of the building one of the buttresses was carried up in the form of a bell-cote—now destroyed. M. Enlart discovered some fragments of a bronze bell amongst the rubbish at its base, which would tend to prove that the church was completely ruined by the siege of 1571, although the entire removal of its flooring shows it to have been abandoned as a church.

Three gravestones, possibly still occupying their original sites, but smashed to pieces by the fall of the stone vaulting, were discovered in the middle of the floor in front of the altar by M. Enlart in 1899. He managed to piece the fragments together, and made out the effigy and inscription on the most interesting

of the three, which commemorates a certain Guy de Babin, a gentleman of the court of Peter I, where his relative Raymond de Babin occupied the post of 'bottiller'. Guy de Babin had a son named John who is recorded as one of the hostages taken by the Genoese in 1373. The inscription reads:

ICI GIT LE TRESNOBLE CH'R MONSEIGNOR  
GVI BABIN TRESNOBLE BARON.....  
.....DE JVNG LAN DE  
M CCC LXIII DE.....

The figure of the knight in richly ornamented plate armour is covered by a shield charged with three bends, and it is a very curious thing that the keystone of the vaulting with the same coat of arms upon it should have fallen precisely on this stone, causing its almost complete destruction.

Considering the important position of this gravestone, and the carved coat of arms in the boss above it, we cannot but suppose that Guy de Babin was the founder or principal benefactor of the Carmelite church as we now see it. Perhaps it would be more probable still that the church was built by the Babin family after the return of John de Babin, son of Guy, from his exile at Genoa about the year 1380. Such a date would correspond very well with the architectural style of the building.

One other gravestone possesses an inscription, but too much mutilated to allow of identifying more than the name (or portion of a name) VOREFRE.

M. Camille Enlart in his *Art Gothique en Chypre*, 1899, devotes some space to a famous Carmelite saint, Peter Thomas (died 1366), whose miracle-working tomb he expected to be able to trace amongst the ruins of the Carmelite church in Famagusta. But it is evident no such tomb ever existed in this church. M. Enlart is mistaken in the date of the building: he even imagines it to have been erected by S. Peter Thomas himself during the reign of Peter I. But there is little doubt that it belongs to a period at least twenty years after the death of the saint, when Famagusta was suffering the consequences of the Genoese tyranny.

The present ruin was carefully walled up and placed under lock and key by the Curator of Ancient Monuments in 1910, and it now figures on the schedule of historical buildings protected by the Antiquities Law of Cyprus, 1905.

Sir THOMAS JACKSON inquired as to the span of the church, and thought the buttresses inadequate, which might account for the fall of the roof. He drew a comparison with Albi, where there were screens without any structural quire, and the church

was a single nave, as presumably in the present case; but at Albi the buttresses differed by being inside the church. The plan was particularly interesting for its simplicity at so late a date, namely the end of the fourteenth or early fifteenth century. The date was based on the arms of the builder, who died in 1363.

MR. THACKERAY TURNER questioned whether the date could be so advanced. If the building had been in England it would have been much earlier, and yet the west window was said to be an earlier insertion. He was inclined to regard the church as early thirteenth century and the west window as fourteenth. Barring documentary evidence, that was the story told by the stones. The Society's debt to Mr. Jeffery for this and countless other works of preservation was enormous, and he himself had a deep respect for what had been accomplished by the Curator of Ancient Monuments of Cyprus.

MR. JEFFERY also communicated the following paper on Byzantine Churches of Cyprus:

The earlier Byzantine churches of Cyprus, as far as they can be identified with any certainty, exhibit a peculiarity which is referred to by Dr. J. M. Neale in *The Holy Eastern Church* (1850) as a special characteristic of the Armenian style of building: 'a purely Armenian church bisected either longitudinally or latitudinally presents two equal and similar halves: a fact which serves as a definition, as no other system of church is arranged on the same plan.' But in all countries where the small native churches are little more than circular, square, or even oblong rooms, much the same theory would apply to a very great extent. Dr. Neale's definition may, however, be supported in the case of Cyprus by the fact that, previous to the establishment of the European or Latin domination in the island by Richard Cœur de Lion, the number of Armenians in the population must have been very much greater than at any subsequent time. Richard is stated to have found the army of the usurper Isaac Comnenus composed of Griffons (Greeks) and Herminians (Armenians). There are many place-names surviving in the island which bear out this statement, such as Armenokhori, Armon, Arminou, &c., and there were considerable Armenian communities in Nicosia and Famagusta at the time of the Turkish occupation in 1570. At the present day the Armenians possess but little property in the island and number only a few representatives in Nicosia and Larnaca.

The metropolis of Bozrah, which is considered the germ of the Armenian style of church, possesses, in addition to the central

apse for the holy table, two chambers on either side, making five chambers altogether towards the east. The chambers which flank the altar were doubtless intended for the prothesis and diaconicon; the use of the other two must be matter for conjecture, unless we accept them as private chapels in spite of the generally received opinion that the early Byzantine Church made no use of such adjuncts to a church. In Cyprus the side chapel is certainly a common feature in churches of all periods.

The chief town or capital of Cyprus in the Byzantine period

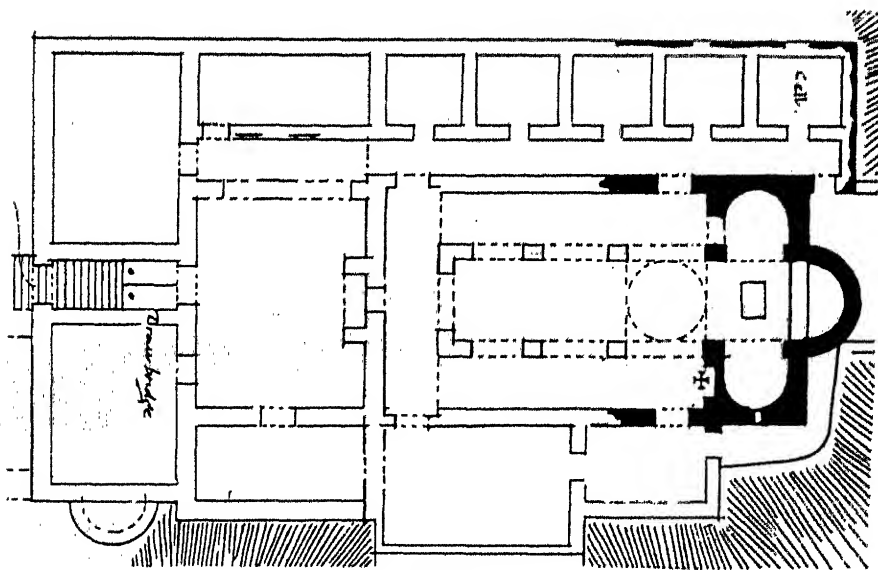


Fig. 1.

was Constantia, which replaced the ruined Graeco-Roman Salamis after the great earthquake of A.D. 345. The Byzantine officials and merchants of early days were attracted to the eastern side of the island by the presence of the capital, and the western part seems to have been but little populated or civilized. The only town of any importance on the south coast was the decayed Phoenician settlement of Amathus, or Palaeo-Limassol, where a few small Byzantine churches survived into the nineteenth century, but have since disappeared (vide Ali Bey's *Travels*, 1803).

The site of Constantia, now a barren tract of land covered with stone heaps and thorn bushes, preserves the ground plan of a large dromical church (fig. 1), which must be of earlier date than

Byzantine work as generally understood. This very interesting and extensive town site with its evidences of various historical periods has never been explored sufficiently to allow of a clear view of its Byzantine history.

The north coast of Cyprus was evidently the most favoured by the Orthodox Church communities at the time when Constantia flourished as the island capital. An important settlement called Lambousa was situated towards the western end of the chain of hills which forms this coast, and midway between Lambousa and Constantia was the cluster of villages known as Kythrea, with its remarkable and unaccountable perennial spring of water, which was carried through an aqueduct of Byzantine construction over a distance of some 35 miles to the capital. This colossal work suggests a flourishing community in Constantia in the seventh century, to which period an inscription upon it (unfortunately without an exact date) would seem to refer. This aqueduct is not recorded as existing before the restoration of the city of Salamis-Constantia.

The most ancient traces of a Christian building in Cyprus (*vide* legend of S. Helena) are to be found beneath the modern monastery of the Cross on Stavrovouni, near Larnaca.

On the northern range of hills, facing the Asia Minor coast, and surrounded by the most beautiful scenery of the island, stand the more ancient examples of the Byzantine style now remaining in Cyprus.

Fig. 2. The ruined church of S. Hilarion, within the medieval castle of that name, which crowns the hills at a height of 2,000 ft. above the sea-level, is the most easily identified in date. The castle was built as a refuge for the Lusignan royal family in the year 1225, and at that date the buildings of the monastery, to which the Byzantine church belonged, were in a most ruinous condition, which is sufficiently proved by the careful thirteenth-century masonry inserted at various points to support the already decrepit dome. This church, with the fragment of a *synod* hall or refectory, are the only traces surviving of the monastery which originally occupied the site. The remains show the usual Byzantine construction of thin brick courses alternating with rough stonework and thick layers of coarse lime mortar. The plan of the building was an oblong chamber with three eastern apses—the central one very large, the side ones little more than niches. This chamber was covered by a dome supported on eight pendentives, with two detached columns and six wall shafts forming the eight points of support. When the church was converted to the Latin use a sacristy was built at the north-east angle, taking the place of the prothesis, and at some subsequent date there has been a project to rebuild the whole ruinous build-





west side; everything beyond the mere plan of this church has disappeared.

Fig. 4. The ruined church of Abscynthiotissa is situated in a valley between S. Hilarion and the spring of Kythrea. Its chief peculiarity is a close resemblance to the Armenian type of

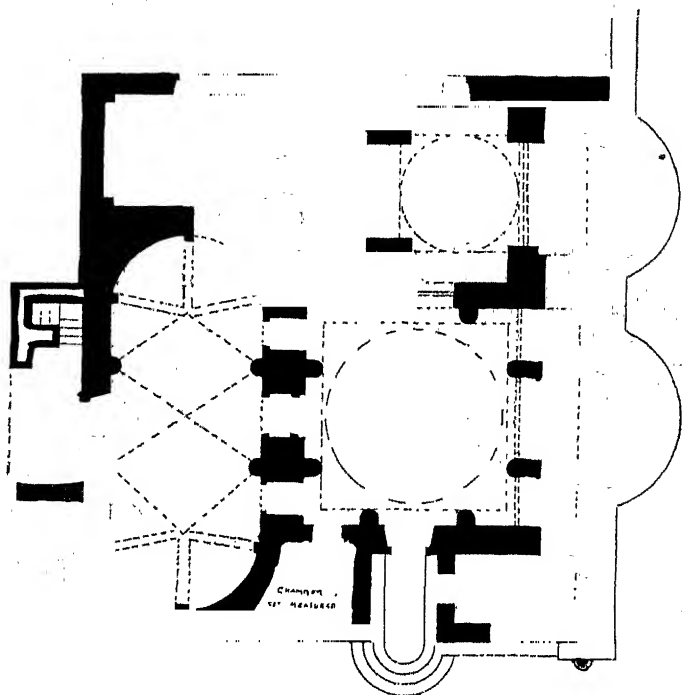


Fig. 3 A.

church as defined by Dr. Neale in 1850. It was planned as a square chamber with three eastern apses covered by a dome supported on a hexagonal construction. Of the six arches with their pendentives, two formed the east and west sides of the figure, and the others sprang from the centres of the north and south walls. The construction was very defective, and has been supplemented by the insertion of careful masonry in medieval times, but in spite of such supports the dome has collapsed entirely.

A hexagon plan is one of the most unsatisfactory for architectural effect, even in so small a building. The present example is, unfortunately, too much ruined to allow of any judgement of its appearance or proportions.



At the west side of this hexagon church is a large vaulted narthex chamber completely separated from the nave, affording another similarity to the early Armenian type of plan in which the narthex is often a separate apartment.

Fig. 5. The monastic church of Antifonitissa is a building of the same age as S. Hilarion, but well preserved and still in use. It is situated a few miles due east of the town of Kyrenia in a fertile valley, far removed from human habitations. Although built in exactly the same manner as S. Hilarion, the dome is supported on a strange irregular octagon of wall shafts and pendentives, betraying a clumsy unscientific idea of construction. The interior, with faded mural paintings of the sixteenth century covering columns, walls, and dome, is one of the most interesting and picturesque relics of the past in Cyprus. As in the case of all these early churches there is no means of ascertaining its actual date. The original mud-buildings of the monastery surrounding it have long since crumbled into dust, and the little church stands as perhaps the solitary record in fair preservation and in use of the pre-crusading Byzantine age in Cyprus.

Attached to the south side of this church is an elegant arcaded narthex or cloister of medieval work, and the narthex chamber at the west end is also an addition of a later period.

A striking architectural feature in these domical churches of Cyprus is the tall, circular attached column or wall shaft with roughly formed cushion capital, very much resembling the Lombardic brickwork of north Italy. The pointed-arch form of construction, which also occurs in places, arrests the attention. The domes must always have been of a pointed form, and even with the advantage of this stronger beehive mode of construction, it is not surprising that all such domes have long since disappeared, considering the pooriness of the materials. In the case of the monastic church of Antifonitissa the dome has doubtless been rebuilt—at least once, if not oftener.

During the thirteenth, fourteenth, and fifteenth centuries, the native churches of Cyprus were little more than unpretentious rustic chapels planned on an invariable model of one or more small domes (10 ft.-15 ft. diameter) carried on pendentives at the crossing of a barrel-vaulted nave and transepts. At the west end was usually a vaulted narthex surmounted by a small dome. Narrow side aisles are frequently added in the more ambitious designs, but the buildings are invariably very small and very badly constructed, and as a natural consequence few of them remain in existence. Such churches are best illustrated by the well-preserved examples at Kiti (Larnaca), Acheiropoietos (Kyrenia), Aegialousa, and the ruins in the Greek quarter of Famagusta.

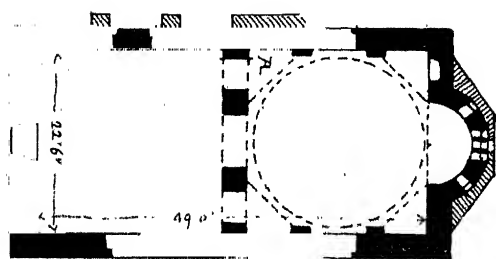


Fig. 3.

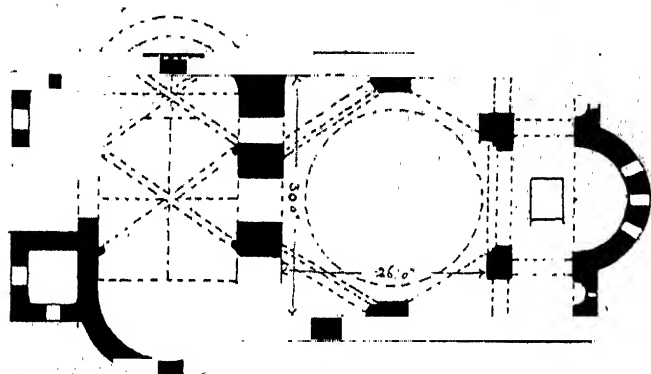


Fig. 4.

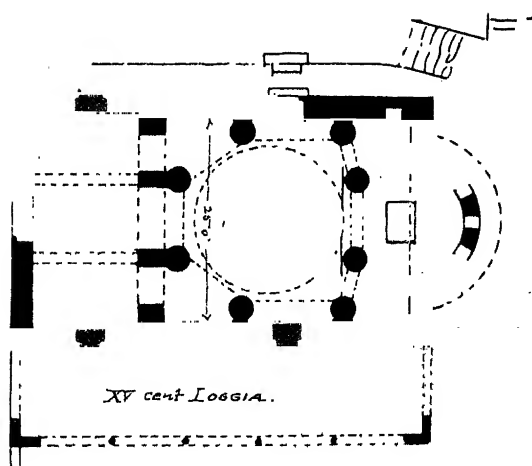


Fig. 5.

fortress. Buildings of this period have few original features or architectural details; any carved stonework about them is of a second-hand character, or of the roughest execution; and the only original decorative detail which can give them a date is the wall arcade of semicircular arches occasionally to be found on their exteriors.

There are two churches of early medieval character which possess mosaics in their apses—at Kiti a mosaic of considerable interest, and possibly of the eleventh century, still decorates the semi-dome above the altar; at Kanakaria a very similar mosaic, possibly by the same hand, can now only be traced with difficulty in its ruined state. These mosaics can hardly be considered of any local character or interest; they doubtless belong to the same series and age as the great school of mosaic art at Bethlehem and Jerusalem of the eleventh–twelfth centuries.

The medieval system of planning Cyprus churches may be studied in figs. 6, 7, 8, 9, 10, and 11. In the three last instances, which belong to the fourteenth and fifteenth centuries, the presence of a Latin chapel attached to one side of the Orthodox church is very noticeable. In the case of no. 9 (village church of Kiti), the Latin chapel belonged to the seigneurial family of Gibelet, as is proved by the coats of arms and a tombstone surviving within it.

The ritual arrangements of the Eastern Church during the middle ages continue from primitive times the four divisions of the building into bema (sanctuary), quire, nave, and narthex; the sanctuary being strongly marked off from quire, and the nave from narthex, but quire and nave often not at all separated, or in rare cases by a single step.

The narthex (the word denotes a long narrow gallery) is often omitted, or becomes a cloister adjunct on one or more sides, in medieval churches. In the narthex is sometimes found the font, an object of some ambiguity, and frequently movable. The *φιάλη*, a sort of holy-water stoup of the primitive church, does not occur.

The nave of a medieval church is usually provided with a pulpit, on the north side, which is often approached by a movable step-ladder. In modern churches its use seems obsolete, even for lections of gospel and epistle, except perhaps on certain festivals. Stalls or seats are frequently ranged round the walls, and the chief seat or throne of the bishop or hegumenos is always placed about the middle of the south wall of the nave, under a carved wood canopy, facing the eicon of the patron saint of the church.

At the west end of the nave, in churches of sufficient size, is always erected the gynaeconitis gallery for the women and chil-

dren, or if space is insufficient, a side aisle is appropriated to this purpose.

In the centre of the nave usually stands a square eicon-table under a canopy. On this is placed the eicon of the day when a festival is celebrated.

The great and distinguishing feature of the Orthodox Church is the use of the eiconostasis dividing off the sanctuary from choir and congregation, and usually raised on one or more steps above the floor of the nave. In the fifteenth century this screen was evidently, as Dr. Neale remarks (*The Holy Eastern Church*), a much simpler and less ponderous erection than it has since become. A few traces of early screens survive in Cyprus which approximate very much in appearance to the chancel-screen of western Europe. The panels or openings in the screen above a height of 3 ft. were always filled in with movable eicons, and the doorways were covered by veils. In later times the screen becomes a solid partition of woodwork and its primitive appearance is lost.

In front of the eiconostasis is the step called solea or platform, on which the officiating priest stands when administering the communion, preaching, or in any way addressing the people.

The eiconostasion is frequently returned against the north and south side walls of the church, to carry large eicons of particular patron saints, and forming the ends of the solea platform.

Within the eiconostasis stands the holy table, with the altar of prothesis on the north side, and the diaconicon or vestry on the south. The altar or holy table may be of any material, but seems usually to consist of a wooden framework supported on stone columns or a masonry substructure. It is always covered with a canopy—the older examples in the florid wood carving of the seventeenth century; the modern canopies as well as the altar are of stone. A wooden railing or miniature balustrade runs round the back of the altar, but there is nothing in the form of a reredos. The altar is always kept vested with its coverings of silk, and the altar cross and gospel placed upon it. Around the altar, on the walls, hang the priestly vestments, censers, &c., presenting anything but a dignified appearance to those who penetrate behind the eiconostasis.

The altar of prothesis, or oblations, is sometimes in a distinct side chapel, but more usually a niche in the wall. Here the elements of the mass are prepared and incense is ignited. Frequently within this chamber or close by is a well, which is credited with curative properties in a majority of cases, and of course is sometimes the cause of the church having been built.

The piscina or *θάλασσα* of primitive times does not apparently occur in Cyprus.

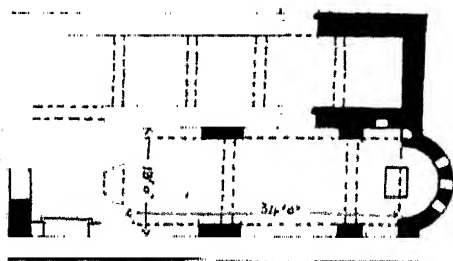


Fig. 6.

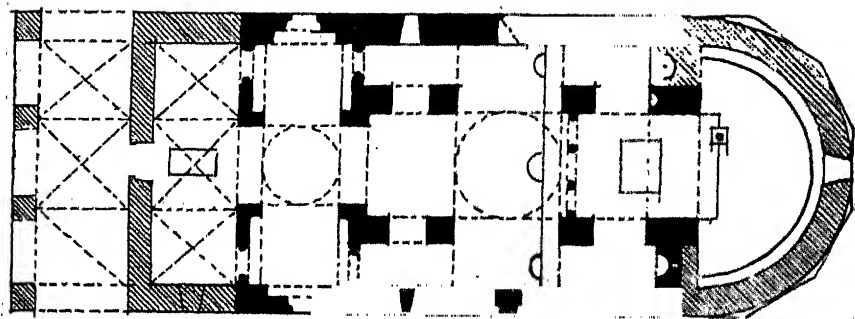


Fig. 7.

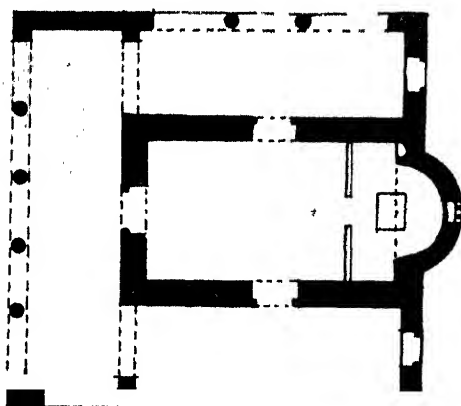


Fig. 8.

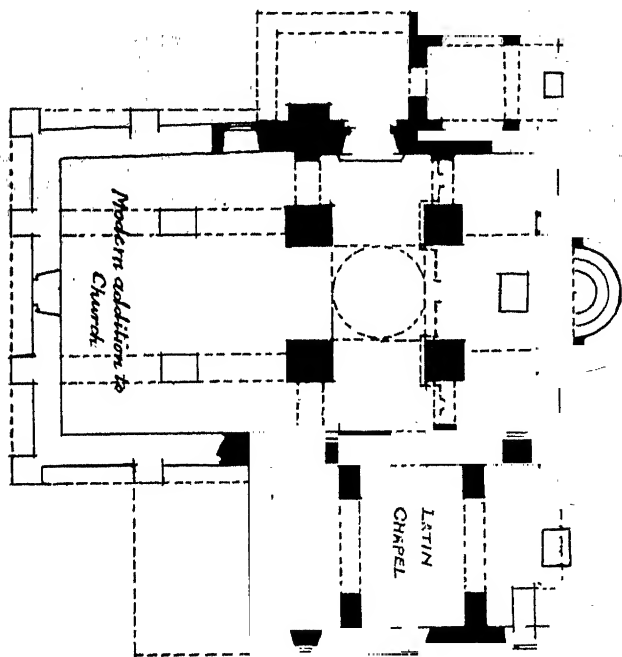


Fig. 9.

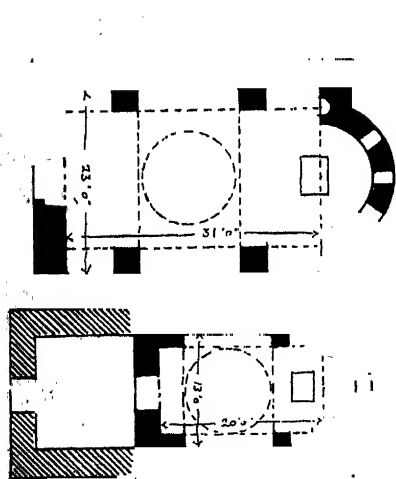


Fig. 10.

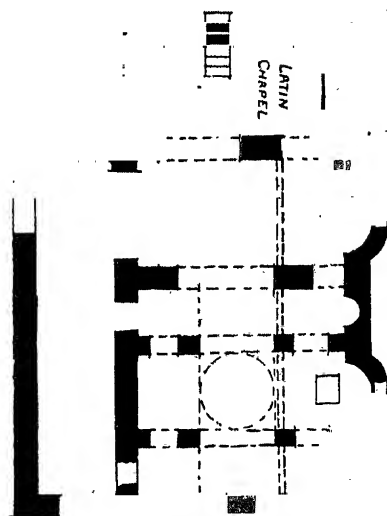


Fig. 11.



The diaconicon, as its name implies, is an unimportant part of the church plan, and only in large churches is there any trace of its survival. In Cyprus the position of the diaconicon is usually occupied by a memorial chapel.

In one or two cases in Cyprus there seems to be a survival of the synthronos of the primitive church—the raised platform around the semicircular apse of the altar. This arrangement was, however, not intended for use, as the space in all cases is as a rule too small for any seats to be placed on the platform. Examples: Kiti, Acheiropoietos, and the ruins in Famagusta.



Fig. 12.

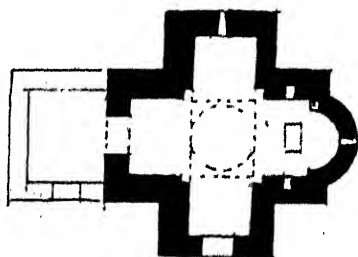


Fig. 13.

The use of side chapels—*parecclesiae*—and of votive altars by the Greeks in the middle ages was probably due to an imitation of Latin customs during the crusading period, and to those sentiments of *rapprochement* between the two branches of Christianity which marked the fifteenth century. In primitive times the use of such adjuncts to the church building was rare, although Dr. Neale, who maintains this opinion, instances the church of Signatch in Georgia, which possessed in the place of the diaconicon a chapel dedicated to the memory of S. Nina, whose richly carved tombstone half fills it.

In Cyprus, where an imitation of Western ideas is more noticeable than elsewhere in the Orthodox communion, there is also rather more suggestiveness of the picturesque beauty of the Catholic church interior with its side chapels and votive altars;

at the monastic church of Myrtou, on the north coast, is a regular side chapel dedicated to the eicon of S. Pantaleemon; at Larnaca the *empty* coffin of Lazarus has a side chapel devoted to it (*vide* fig. 17).

Fig. 12 is a votive church built to the memory of Hagios Kyriakos near the village of Everychou, with a side chapel containing the tomb of the saint.

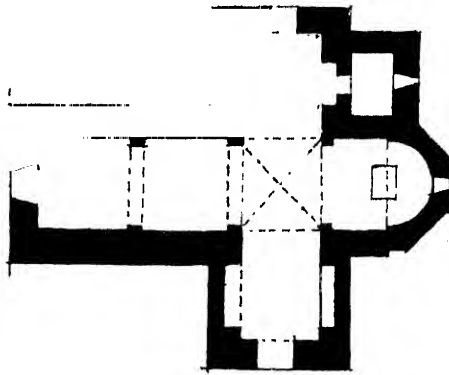


Fig. 14.

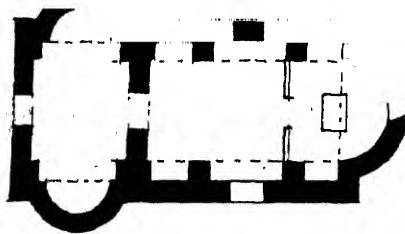


Fig. 15.

Fig. 13 is a chapel built to contain a miraculous eicon in the form of a glass mosaic of the B.V.M. at Livadia in the Carpass; this is a typical plan of the small rustic *parecclesiae* of the middle ages.

Fig. 14 is a church at Kouka built to contain the relic of the 'sawdust from the cutting up of the Cross by S. Helena'; the relic chamber is on the north-east.

Fig. 15. A typical medieval plan, the deserted church of Asinou.

Fig. 16. The great church of S. Barnabas near Famagusta. In this case the large type of Cyprus building is represented, of

which there are several smaller examples, especially in the Carpass district. The construction is essentially Byzantine, although the general character of the work is not older than 1500. Buildings of this type doubtless date from the Venetian occupation, the finest examples being in Famagusta. It will be noticed that Latin chapels are provided, both in no. 16 and no. 17, but they have not been used as such for more than one, or perhaps two centuries. The east end of S. Barnabas church has at some time collapsed, or been pulled down; only two-thirds of the building now remain.

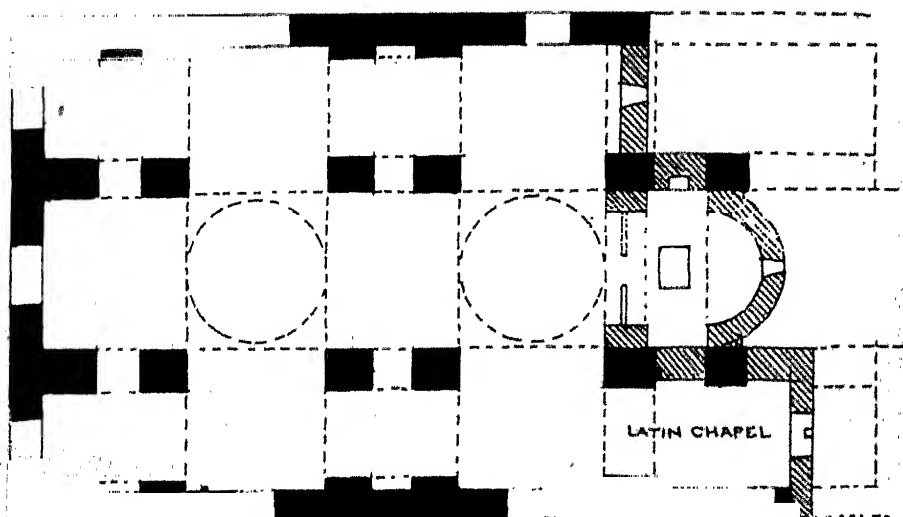


Fig. 16.

The social conditions of the Cypriot peasantry during the middle ages were of the poorest. As feudal serfs of a foreign aristocracy the natives of the island were mere slaves, but at the same time their religious ideas gave birth to a certain amount of more or less grotesque art enshrined within the minute cruciform churches of their villages. Externally the little temple, surmounted by its inevitable little dome, was as plain as the surrounding mud houses, although built of less perishable materials; but within the dark interior, lighted only by the doorways, a display of decorative colour offered to the minds of the half-savage peasantry ideas of the supernatural hard to appreciate at the present day.

On the side walls were usually painted figures of S. George or other military heroes of the primitive church, on preposterous

horses, amid still more marvellous and impossible buildings. A gigantic Michael or Gabriel looms in the obscurity weighing souls, or carrying an emblem, impressive by colossal size in spite of the rudeness of the art. The vaulted ceiling was usually reserved for small pictures. The dome, the crowning feature of these little churches, was usually decorated with a colossal bust of Christ in the act of benediction, surrounded by circles of small figures of saints and angels. The Madonna invariably sits enthroned within the altar apse.

All this rude decoration in crude primary colours was to some

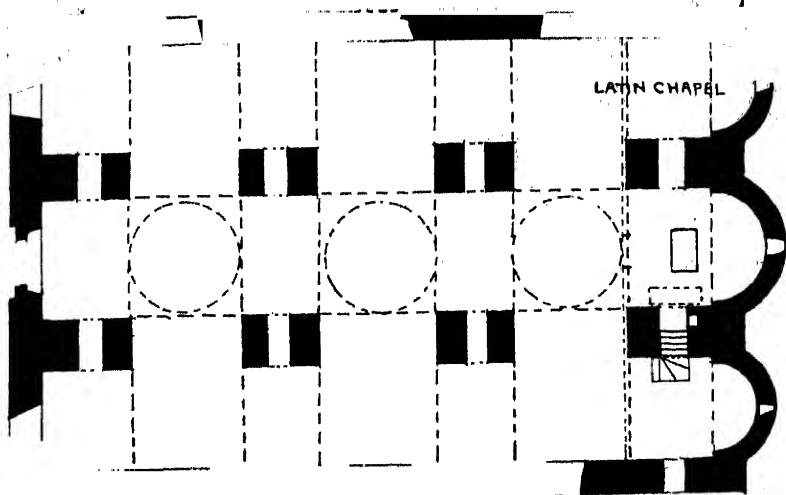


Fig. 17.

extent rich and effective owing to the deficiency of light in these dim little buildings, but such primitive attempts at pictorial art now look poor and deplorable exposed to the open daylight amidst the crumbling ruins and heaps of débris where they still survive.

Since the year 1570 and the end of the Turkish occupation, a type of church of a more ambitious character has been attempted. In the seventeenth century a double-nave plan has been adopted with a curious melange of Gothic and classic details for the architecture, both styles being equally badly copied. Sometimes a fair amount of taste in proportions and decorative mouldings is observable, but as a rule such churches are beneath criticism. Figs. 18, 19, 20, 21, and 22 carry on this type to modern days.

Several striking peculiarities in the arrangements of the native

churches in Cyprus attract the attention. These peculiarities are evidently the result of imitating the older Latin buildings. In the first place, although the conception of a church as a monument built to contain a tomb—in other words a tomb-house, or 'heroon'—is common to all forms of Christianity, the practice of burial within consecrated buildings has always been less customary in the East than in the West.

In the later middle ages a memorial chapel or tomb-house dedicated to a particular family seems not uncommon in the

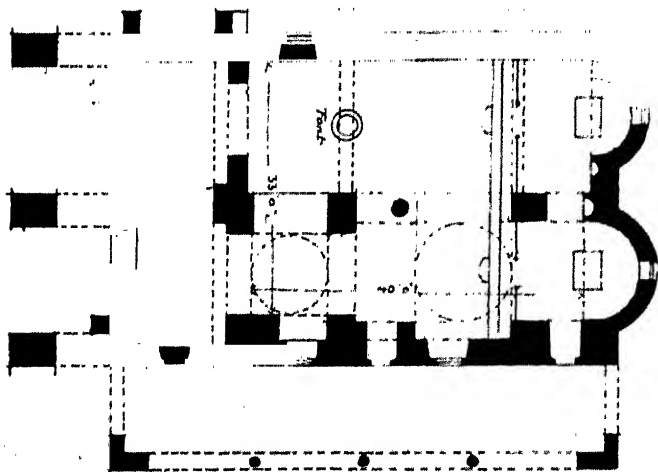


Fig. 18.

Orthodox religion, e.g. the church of the Pantocrator (Klissi Djumi), Constantinople, with its chapel of the Comneni erected in the twelfth century. In Cyprus similar family chapels are to be found, e.g. Koutsorentis, which is probably an example, and other small ruins of the same kind in different parts of the country.

During the Italian occupations of Cyprus in the fifteenth and sixteenth centuries this custom of intramural sepulture, so important a feature in Europe, was adopted in a most extensive manner by the Orthodox natives of the island. Every church of the period possessed gravestones of the type which the Latins had introduced from Europe, with more or less crude attempts to portray an effigy in the lowest relief or by incised lines after the Italian manner, and inscriptions of the Romaic-Greek of the period.

But the Latin builders of the fourteenth century had introduced the rather risky fashion of inserting tomb-niches or recesses in the lower part of church walls between the buttresses—a fashion

which seems to have been adopted by the natives to an astonishing extent. Hardly a village church of any size remaining of this period but possesses one or more of these tomb-niches, about 6 ft. long by 2 ft. wide, constructed in its walls or afterwards inserted. The arched recess was intended to contain a flat stone effigy

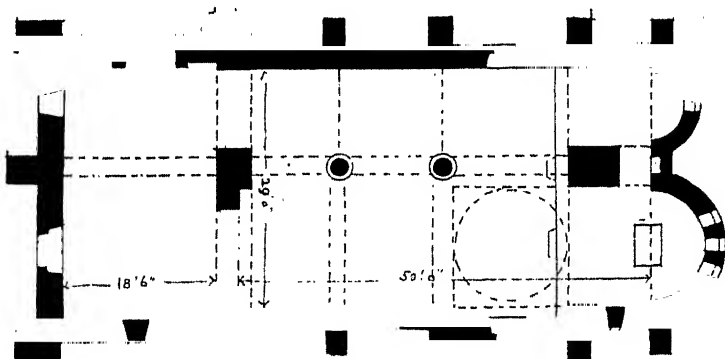


Fig. 19.

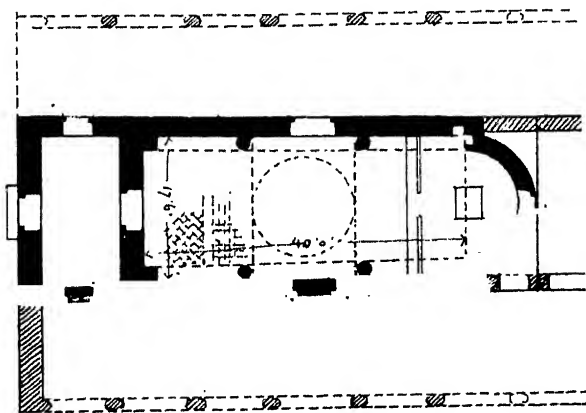


Fig. 20.

raised above the level of the church floor, but the body of the person commemorated was usually buried at a considerable depth below.

#### THE METROPOLIS OF S. GEORGE, FAMAGUSTA.

The immense ruined church known as S. George of the Greeks, within the fortress of Famagusta, demands a special notice, as it is probably the most important edifice erected by the Orthodox

Church between the earliest period of Byzantine art and the nineteenth century. In it we see a curious attempt to imitate the great cathedral architecture of medieval Latin Christianity, due no doubt to its being built alongside of a splendid example of that art in its very prime.

The ambition of the Greeks to emulate the fine and grandiose proportions of the Latin style and the large and accurate masonry is evident; but the principles of construction are different, and the collapse of the church was complete under the Turkish

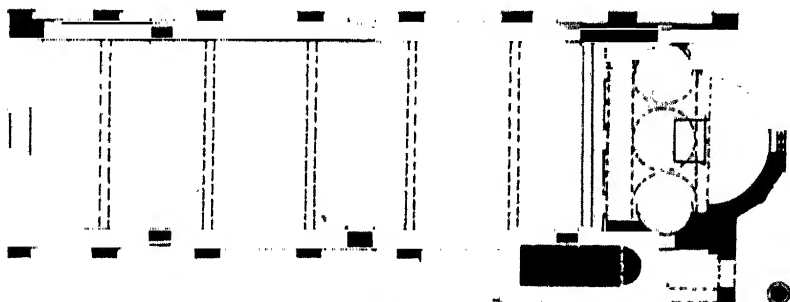


Fig. 21.

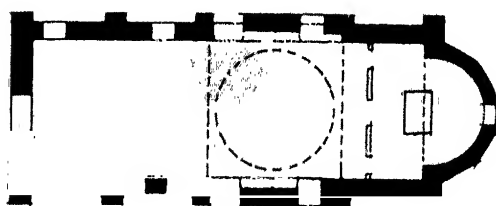


Fig. 22.

bombardment. The Latin cathedral, although exposed to the same destruction in 1570, remained sufficiently intact to be converted by the conquering Turks into their mosque—a fate which was due to its superior scientific construction in the European manner.

The last two centuries of the Latin domination in Cyprus were almost entirely under Italian influence. The fifteenth century was a period of disintegration and decay for the feudal kingdom of the Lusignans under the tyranny of the Genoese Republic and the suzerainty of the caliphs of Egypt. The Latin Church was also in decadence, and its religious orders were abandoning the island. The native Orthodox Church, seizing the opportunity to assume a position which had been impossible

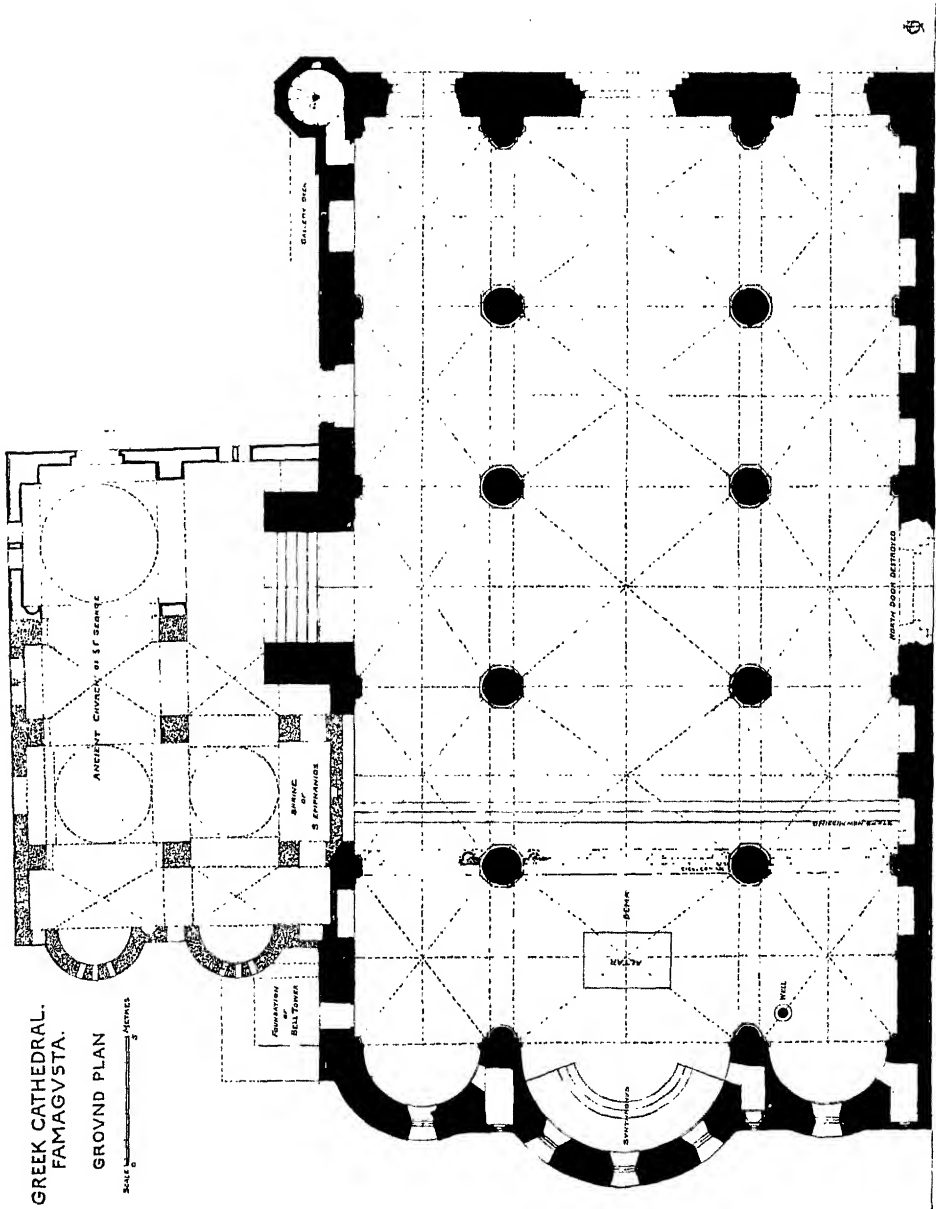


Fig. 23. FAMAGUSTA: GREEK CATHEDRAL. GROUND PLAN





under the crusading régime, and patronized by the Genoese and afterwards by the Venetians, as a consequence set about building imposing monuments in rivalry with their religious opponents.

Both the Genoese government of the fifteenth and the Venetian of the sixteenth centuries favoured the Orthodox Church as part of a policy to ingratiate themselves with the people, and although they did not allow the Latin cathedrals to be occupied by the natives, they evidently encouraged the Orthodox bishops to remove into the Latin see-towns, whence they had been excluded by the 'Bulla Cypria' of Alexander VI in 1360. 'S. Giorgio, Duomo dei Greci' is the name written across a church in the bird's-eye view of the famous siege by Gibellino, engraved at Venice in 1572. The identity of this building, so represented, with the great ruined church now known by this name admits of no doubt, the relative position of surrounding monuments being precisely the same in the view and in reality.

After the siege of 1571 and the destruction of the church, the name of the metropolis of S. George seems to have been transferred to other churches in succession. The church known to the Turks as 'S. Nicholas' was perhaps granted to the Greeks (being an Orthodox building) until it was converted into a mosque at the beginning of the seventeenth century, and during this short period it may have received the name of S. George. In more recent times the church, identified by Enlart as that of the Nestorians, has been appropriated by the Orthodox community, and is now known to them as 'S. George the Exiler'.

The always scanty history of an Orthodox church becomes practically non-existent when the fabric is a ruin, and the only record of this immense building, certainly one of the largest, if not the most important, of Orthodox churches ever erected, is a passing reference by the traveller Furer von Haimendorf in 1564:

'In the church of S. George is the tomb of S. Epiphanius, with a Greek epitaph, the letters of which are so worn away by age as to be no longer decipherable.' *Itinerarium*, Nuremberg, 1621, p. 105.

It is presumable that this relic stood against the north wall of the central transept of the small church (as shown on the plan fig. 23); the outside of this wall, which is built up into the south wall of the large church, was evidently regarded with veneration, as the rings for suspending lamps still remain in the arch above the wall. At the great church of S. Mamas, Morfu, there is a very similar arrangement of the saint's sarcophagus.

## THE OLD METROPOLIS.

The south-east corner of the fortress of Famagusta was the Orthodox or native quarter of the city. Here the ruins of several small churches of different ages are to be found, and it would appear that the most important in size of these was selected and constituted the metropolis or cathedral of the Orthodox bishop, at some period probably during the later years of the Genoese occupation of the city. Within its walls, as already stated, was venerated the sarcophagus containing the body of S. Epiphanius, an early bishop of Constantia. A very large sarcophagus of native marble, now lying in the road close to the ruined church, may very possibly be the identical one, but there are no traces of any inscription remaining upon it.

Until within a few years back the greater part of this ancient church survived in a fairly intact condition, as may be seen by reference to M. Enlart's photograph (*L'Art Gothique en Chypre*, i, 312); but the whole of the upper portion, including the domes, has now collapsed, and little more than the plan remains. The building was of the poorest description, with very small rubble masonry and mud mortar. As it lay much below the general level of the later church at its side, it seems to have been out of range of the Turkish cannon in 1570. Its ruin is evidently due to disuse, and to stone-robbing by the exporters of old building materials to Port Said.

## THE NEW METROPOLIS.

At some period, which we must assume, in the absence of any documentary evidence or inscription, to have been about the year 1500, the building of the immense church now standing in ruin by the side of the older metropolis was set in hand. The design exhibits several peculiarities which are difficult to account for in the Orthodox church.

The great church consisted of a nave and side aisles of five bays in length, ending in three eastern apses of a semicircular plan covered by semi-domes. Very possibly the centre bay of the nave, being wider than the others, may have been surmounted by a cupola, but all trace of this has disappeared, together with the whole of the vaulting, the nave arcades, etc. At the east end the three apses remain in a fairly intact condition, and the outline and method of constructing the vaulting are defined by sufficient fragments which remain *in situ*.

The plan (fig. 23), which is a parallelogram of about 35 met. by 20 met. (about 115 ft. by 65 ft.), has a certain Byzantine character. It approximates to that squareness so characteristic of most Eastern architecture, a form which must have been accentuated

GREEK CATHEDRAL  
FAMAGUSTA

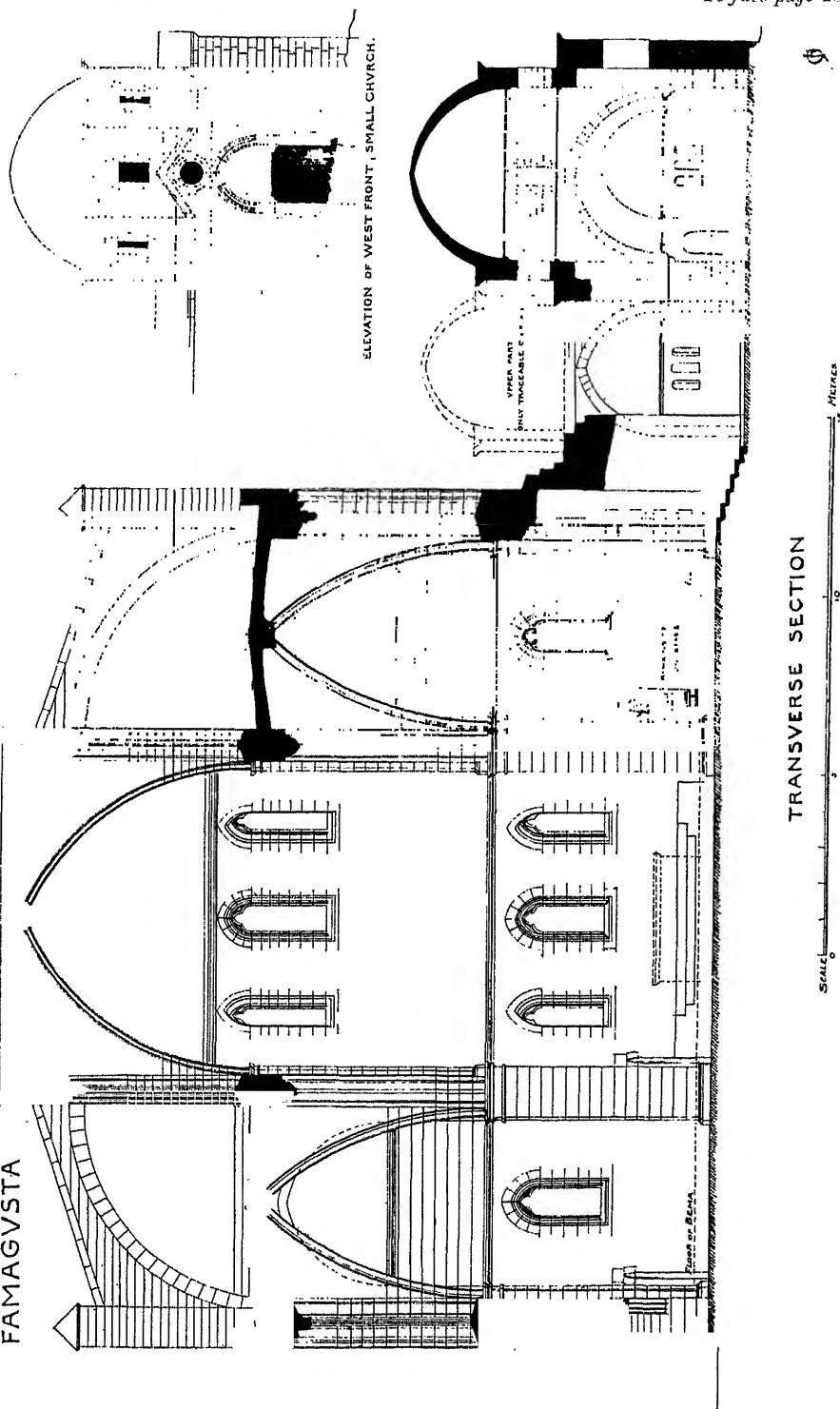


Fig. 24. FAMAGUSTA : GREEK CATHEDRAL. TRANSVERSE SECTION



when the bema or sanctuary was cut off by an immense eiconostasis or screen of masonry, traces of which will be seen on the plan.

The building has been carefully set out with geometrical precision by some one with architectural knowledge of a very different quality from that which is displayed in the average village church. The walls, planned of an enormous thickness, contain the tomb recesses, which are such a very singular feature of the later Cyprus churches; and although these recesses have been carefully built with large masonry, their presence has doubtless occasioned much of the ruin in the building. The wall on the north, having no buttresses, has collapsed in consequence of having no less than seven of these tomb-niches at its base, in addition to a large door. The weight of this immensely thick wall was supposed to be sufficient to counteract the thrust of the vaults and to carry a row of light flying buttresses to support the central nave vaulting in addition.

The most remarkable feature about the plan of this church is the presence at the east end of minute chambers leading out of each of the semicircular apses on the north side. The chamber is only large enough for one person to move about inside; it is provided with an arrow-slit window, and may have served for different purposes, but there is nothing about it to identify it with any particular use. Such an arrangement at the east end of an Orthodox church seems to be unique.

In the central apse, concentric with its outer wall, is a platform raised above the floor of the bema by two steps. This arrangement of the presbytery is a curious survival into the sixteenth century of the primitive plan. There is no trace of the central throne for a bishop, nor are there any appearances of seats on the platform. It seems probable that it is a mere survival of a ritual plan without any actual use. The idea of the *synthronos*, without any possibility of use, survives also in the older churches of Kiti and Acheiropietos.

The eiconostasis or 'templos' was of very unusual proportions to fit so large an interior. Next to S. Sofia, Constantinople, this church presented the largest proportions of any Orthodox building ever erected, and it would have been exceedingly interesting to know something about the character and design of this; the largest eiconostasis in existence in the sixteenth century, but only a fragment survives at the end of the south aisle. From this fragment it is clear that it was built of coursed masonry, and not, like the majority of ancient screens surviving in the Levant, a mere framing together of marble columns and wooden cornices. The fragment *in situ* is unfortunately too small to allow of more than the 'Gothic' character of the masonry being established; it consists of a regular sixteenth-century

style column base with the curious ornamentation of inverted cones ending in balls.

The architectural treatment of the side walls of north and south aisles has a certain amount of originality; it can only be considered to resemble somewhat distantly the interiors of the great Venetian churches of the sixteenth century which were probably its prototypes. The absence of the side altars, which give so much picturesque character to an Italian church, is compensated for by the wall tomb-niches with their painted decorations. An Orthodox church treated in this manner must have been unique at any period.

The tomb-niches were designed to receive a marble slab carved in low relief with an effigy of the deceased. The interior of the niche and the adjacent wall space were covered with mural painting.

The interment within the niche appears to have been sometimes at a certain depth below ground; at others the body may have been placed in a sarcophagus, built up of slabs, about the level of the floor. The tombstone with effigy rests on the sarcophagus, or it may rest on two brackets, at either end, with an open space beneath. There are also instances of regular marble sarcophagi used in the manner so popular in Italy. Possibly, as in Italy, they were mere bone-chests to which remains from neighbouring cemeteries were removed from time to time.

The mural paintings around the tomb-niches, and at the east and west ends, are sufficiently preserved to allow of some study. Around the three apses of the east end are painted standing figures of Eastern saints, forming the lowest series of panels. Above these are large pictures within square panels formed in the Italian fashion with painted imitations of mosaic borders, scroll-work, etc.; the subjects seem to be all taken from the Passion; the best-preserved is a representation of the Maries visiting the tomb, which is guarded by three angels. The semi-domes of the apses were filled with colossal seated figures, that in the centre being a Madonna and Child.

On the south aisle wall the paintings have almost entirely disappeared, but one of them seems to represent Christ blessing the three children in the furnace. Over the south-west door is a Crucifixion with life-size figures; over the central door a row of ten saints, and at its sides colossal figures of the archangels; the north-west doorway seems to have been decorated with a 'Stem of Jesse'. The tomb-niches have life-size figures of saints at the sides and on the arches.

All these painted decorations appear to have been executed at one time, after some serious repairs to the edifice occasioned by its very defective construction. The eight great circular columns





GREEK CATHEDRAL FAMAGVSTA

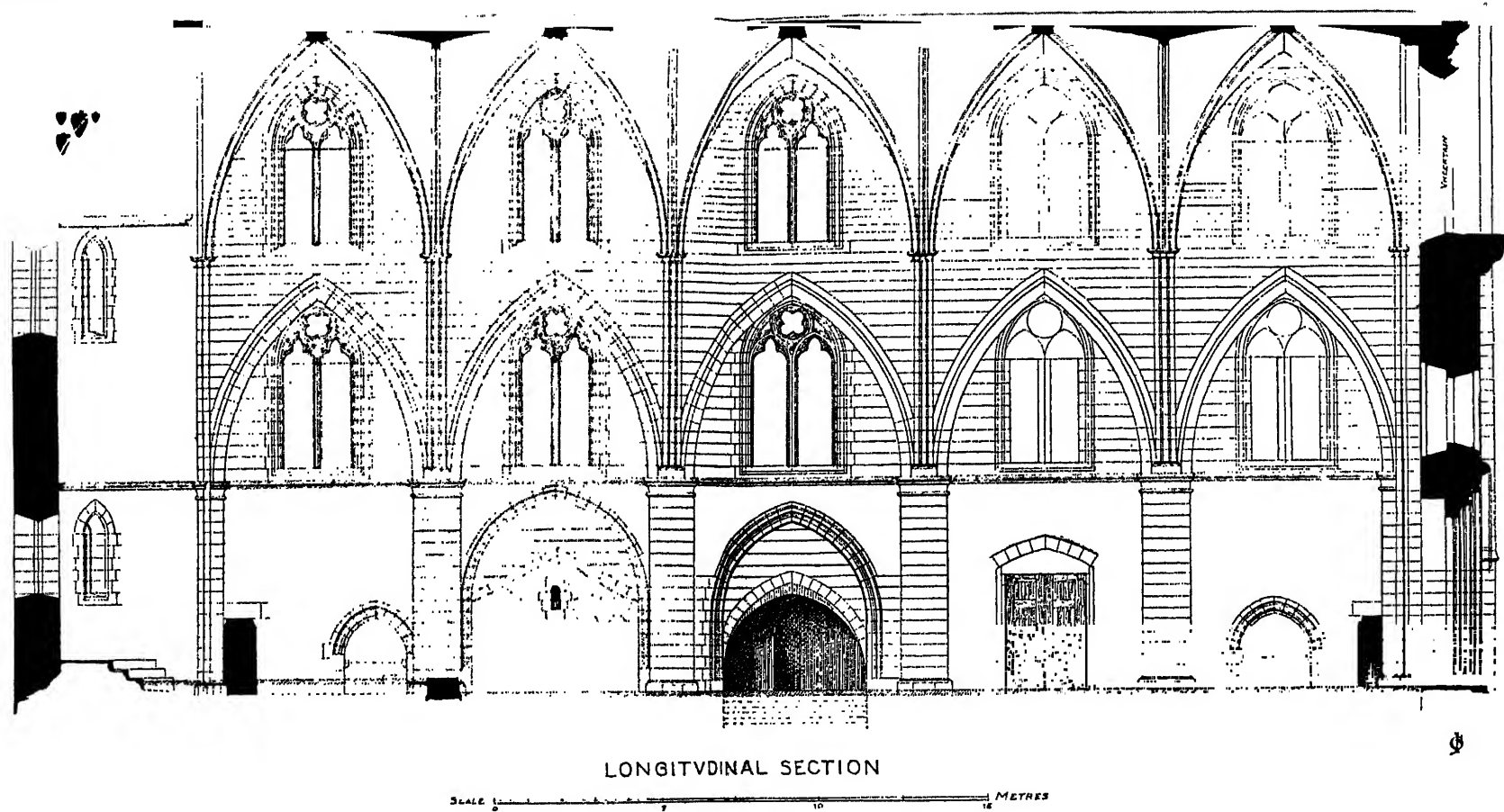


Fig. 25. FAMAGUSTA CATHEDRAL: LONGITUDINAL SECTION



of the nave arcades were evidently showing signs of failure to support the immense weight of vaulting (and possibly a central dome) imposed upon them; and to meet the impending danger the columns were cased up with an outer walling of stone about a foot thick, a most foolish and inadequate attempt to strengthen them. This outer shell of masonry remains around the base of the ruined columns. Incidentally it shows how unable the Byzantine workmen were to appreciate and understand the science and art required in a building on such a scale, without the plans and superintendence of a European architect. As is usually the case with bad repair of defective construction the finishing touch consists in a layer of plaster and paint, and the columns appear to have been treated in the usual Byzantine fashion with life-size figures of saints on their curved surfaces.

The general effect of this painted interior must have been very much like the fifteenth-century church decorations of Venice and its district, although the arrangements of the church and its furniture would have caused certain important differences; the presence of the great eiconostasis and the absence of seats or pews would have reminded the visitor that he was not in a Latin church.

The side walls of the church were pierced with tomb-niches, and the weakening of their construction has brought about the general collapse of the edifice. Interments in the floor would also minister very much to its insecurity, and doubtless such interments were as numerous in this church as in others of the same period, although not a trace of any tombstone remains *in situ*. The building may have been in a more or less ruined condition at the time of the Turkish siege in 1571, but of this we have no proof beyond the fact that hardly a trace of flooring remains anywhere about it, which seems to indicate that it was already in a dismantled condition and used for some secular purpose when the collapse of the vaulting took place as a result of the Turkish bombardment.

Sir THOMAS JACKSON said that previous knowledge was essential to a full comprehension of the large subject discussed in the paper, and the plan without any superstructure gave an imperfect idea of the architecture. The general type followed was that of the small Byzantine church, and for the four-column plan he referred to the church of S. Theodore;<sup>1</sup> but many of the plans were unlike anything in his experience. The construction seemed to have been imperfectly understood by the builders, but he thought that Siena proved the possibility of making an hexagonal dome look

<sup>1</sup> S. Theodore Tyrone at Constantinople: see T. G. Jackson, *Byzantine and Romanesque Architecture*, vol. i, pp. 122, 126.

well. How the architect managed pendentives to an hexagonal dome within a square building was a problem. It was extremely difficult to fix the dates with any precision. The inevitable dome was an oriental feature, and was never wanting in that part of the world. One instance of a double church had been given, but Mr. Jeffery had not ventured on a date for the triple structure.

Mr. THACKERAY TURNER had found the paper exceedingly interesting, but regretted that photographs of the outside were not affixed to the plans. The latter seemed to run in chronological order, but he knew of no parallel cases. One astonishing feature, for instance, was an arrangement of columns going across the church, not in a straight line but accommodated to the reception of the dome. Such a dome had little prospect of permanence.

The CHAIRMAN said the Society had learnt to expect great things from Mr. Jeffery, and had not been disappointed in the present paper. One of the duties cast on British shoulders by the possession of Cyprus was the preservation of its antiquities, and the Curator had carried out his duties in an exemplary manner. A remarkable characteristic of Cyprus was the meeting of East and West, and there was an evident desire to imitate Western methods both in plan and superstructure. The buildings under discussion were for the most part humble village churches, and possibly more orthodox and characteristic on that account. The meeting would be glad to record their thanks to Mr. Jeffery not only for his papers but also for his successful activities in the past.

Thanks were ordered to be returned for these communications.

THURSDAY, 16th MARCH 1916.

Sir ARTHUR JOHN EVANS, Knt., D.Litt., F.R.S.,  
President, in the Chair.

The following gifts were announced, and thanks for the same ordered to be returned to the donors:

From the Compiler:—Pedigree of Middleton or Myddelton of Chirk Castle, Denbigh, Stanstead Mountfichet, Essex, &c. By G. Milner-Gibson-Cullum, F.S.A. 8vo. London, 1897.

From the Author:—The Walrond screen in Seaton church. By A. L. Radford, F.S.A. 8vo. n. p. 1915.





From the Author :—On a strange stone object from a bronze-age interment in Essex. By Miller Christy. 8vo. London, 1916.

From the Author :—Some London street names, their antiquity and origin. Part I. By Arthur Bonner, F.S.A. 8vo. London, 1915.

From the Author :—Guide to the coins of English sovereigns. By Helen Farquhar. 8vo. n. p. 1915.

Walter Lewis Spiers, Esq., was admitted a Fellow.

LAWRENCE WEAVER, Esq., F.S.A., read the following notes on Maurice Johnson, F.S.A., and the early meetings of the Society:

Maurice Johnson is a very interesting figure in the early history of this Society, not only because he is said to have been



Fig. 1. VERTUE'S MINIATURE OF MAURICE JOHNSON ( $\frac{1}{3}$ ).

the first and, as far as I know, the only honorary librarian ever appointed, but also because he was the founder of the famous Gentlemen's Society of Spalding which for forty years was intimately associated with our Society. It seems that he had no successor as librarian until Mr. Clinch was formally appointed to hold that office in conjunction with the clerkship of our Society. The immediate reason which led me to prepare this short communication was the discovery that my friend, Colonel Marsden of Farnham, who is descended from Maurice Johnson, possesses the miniature of him painted by George Vertue (fig. 1). On the back of the gold frame is the inscription 'Maur. Johnson I.C. Soc. Int. Templi S. Pignus Amicitiae accepit Amoris dedit 1731.'

From this it would appear that George Vertue's token of friendship became a token of love when Maurice Johnson gave the miniature to his wife. The miniature was engraved and published in 1851 as frontispiece to a paper by the Rev. Dr. William Moore

on The Gentlemen's Society of Spalding. The paper was read before the Archaeological Institute at their Lincoln meeting in 1848, Moore then being President of the Spalding Society. Colonel Marsden is also the fortunate possessor of part of the library of Maurice Johnson, including a copy of *Reliquiae Galeanae* published by J. Nichols as the third volume of *Bibliotheca Topographica Britannica*. It contains a number of tracts on archaeological matters collected by Roger and Samuel Gale. These brothers, like Maurice Johnson and George Vertue, were amongst the twenty-three men who formally re-founded the Society of Antiquaries in January 1717-18. The Society's library includes a copy of the *Reliquiae*, and by a fortunate chance we are possessed, through the generosity of our Fellow Mr. H. B. Wheatley, of two bound manuscript volumes which contain most of the papers afterwards printed by Nichols. These volumes, however, do not include the manuscripts of a very fascinating section of the printed volume, namely, the account of the Gentlemen's Society at Spalding, which was printed in 1784 as an introduction to the *Reliquiae*. It is possible that all our Fellows are not familiar with the very interesting record of the relationship between our Society and the Spalding Society which Maurice Johnson founded, to use his own words, as 'a Society of Gentlemen, who, in the true style of monastic antiquity, assumed to themselves the modest denomination of a Cell to that of London; at once expressing their relation and connexion with that respectable body, of which most of them were also members, and with which they kept up an uninterrupted correspondence and communication of their Minutes for upwards of forty years'.

I venture now to remind the Society of some of the facts and dates of these early proceedings, taken from the first volume of *Archaeologia*, from the *Reliquiae*, from our own manuscript records, and from Wanley's manuscripts. It is unnecessary to recount the story of the beginnings of our Society in Elizabeth's reign, and I pass on to 5th December 1707 (not 5th November, as it is printed in *Archaeologia*, vol. i), when Mr. Talman, Mr. Bagford, and Mr. Wanley met at the Bear Tavern in the Strand, and agreed to do so every Friday thereafter, at six in the evening, the subject of their conversation being the history and antiquities of Great Britain. It is worth noting that the business of the Society was to be adjourned by ten o'clock at the latest, which gave them a four hours' meeting. The minutes of this meeting and of others, up to and including 2nd February 1707-8, are on three pages of a four-page manuscript sheet bound up with Wanley's miscellaneous papers in Harleian MS. 7055 (figs. 2-4). These pages, never brought to the Society's



January 2 1707/8

Mr L. Howe came and brought Mr Helms as a Member of this Society.

Agreed that for the future we will Meet at the Young-Privet-Tavern in Fleet-st.

Mr Helms proposed Mr Madox for a member of this Society.

Mr L. Howe proposed Mr Battersley for a Member of this Society.

Mr Helms proposed Mr Stobbs for a member of this Society.

~~Mr Helms~~ 9. January 1707/8 at the Young-Privet-Tavern

Mr Helms relates that he had spoken to Mr Madox, who would willingly come hither if he should be so permitted.

Mr L. Howe related that he had spoken to Mr Battersley, who said that he had laid down all public Business, but that he would come to our Meetings as occasions should serve him.

Mr Helms related from Mr Stobbs that he has great business to do this evening, and that he will take another time to meet us.

Mr L. Howe proposed Mr Stobbs &amp; Mr Hans for Members of this Society.

Mr L. Howe came, being Proposed by Mr L. Howe.

Agreed that Mr L. Howe be desired to be Chairman till our Number shall be decided on. but in case he cannot Attend, he shall be at liberty to appoint a Deputy out of the three Members of this Society.

Agreed that no person shall be admitted into this Society, without being proposed at one or more precedent Meetings.

16. January 1707/8 at the Young-Privet-Tavern.

Present Mr L. Howe, Mr Talman, Mr Hans, Mr Helms, Mr Bagford, Worsley

Mr L. Howe proposed Mr Lakerston for a member of this Society.

23. January 1707/8 at the Young-Privet-Tavern.

I spent the same, as at the last Meeting.

It was proposed that any Member of this Society might be free to peruse &amp; take out of the Library that may arise in his Reading of his Books, Charters, &amp;c. in Order to receive Satisfaction, if any Member should have much with further Light in such. This was carried.

It was further Agreed, that if any Member should happen to make any Discoveries or Researches of Antiquities, which he should think might be of Use, he might be free to Communicate the same. This was also Agreed.

Mr L. Howe Communicated a Charter of Walterus Earl of Warwick, attested in the 12th year of the reign of the King of France, which he had found in the hands of a certain person, who had been a member of the Society. The Charter was of the King of France, attested in the 12th year of the reign of the King of France, which he had found in the hands of a certain person, who had been a member of the Society.



notice before, as far as I am aware, are perhaps drafts of the minutes entered in a book now lost, which covered the proceedings from 1707-17. The minutes in our possession do not begin until 5th February 1717-18, after the re-founding of the Society. The facsimiles which have been made from the manuscript are so clear that I need not read them in full. At the first meeting it was decided by the three re-founders that a forfeit of sixpence be paid for non-attendance, and this remained in force until the embryo Society increased to more than ten members. On 12th December 1707, among other important resolutions was this: 'Agreed that while we meet at a Tavern no person shall be obliged to pay for more than he shall call for.' This is perhaps a subtle anticipation of the 'no treating' regulation. On this evening Wanley introduced Peter le Neve, made Chairman on 9th January 1707-8, on which day they first met at the Young 'Divel' Tavern.

On 16th January and 23rd January six members were present, and on the latter evening, 'It was proposed that any member of this Society might be free to make known any doubts that may arise in his Reading of old Books, Charters, &c., in order to receive satisfaction . . . This was agreed to.' The practice of making known doubts about our own and other people's readings has happily continued until this day.

The Wanley volume also includes interesting notes of his views as to the purposes of an Antiquarian Society (printed in the first volume of *Archaeologia*). He must be regarded as the prime mover in our re-founding. The volume also includes his scheme for organizing the Cottonian Library, memoranda as to improper expressions in plays, catalogues of liturgical manuscripts, &c.

The next move of the embryo Society was to the Fountain Tavern in Fleet Street, where fifteen or more Fellows joined, including the two Gales, Maurice Johnson with his brother, Dr. Stukeley, and Mr. Rymer. Presumably this move was later in the year 1708, but the date does not definitely appear. 'After these Meetings had continued about ten years' (the phrase is taken from the *Archaeologia* account), during which time this association was very loosely constituted, and 'as the number of gentlemen who composed them increased', it was resolved to form themselves into a society, and in 1717 they signified that important event by demanding an entrance fee of 10s. 6d. and a subscription of 1s. on the first Wednesday in every month. The officers were: President, Le Neve; Secretary, Dr. Stukeley; Treasurer, Samuel Gale; Director, John Talman; but I cannot find any formal appointment then or later of Maurice Johnson as Librarian. The evidence that he held this

office is traditional. We possess a copy of *The Workes of Sir Thomas More*, which came to us by gift from Maurice Peter Moore, F.S.A., in 1862. He was descended from Maurice Johnson, whom he describes on the fly-leaf as 'one of the Revivors of this Honourable Society and their first Librarian'. What Peter Moore wrote in 1862, however, is not conclusive evidence. Maurice Johnson appeared amongst the twenty-three re-founders of the Society as entered in Dr. Stukeley's copy of their minute-book, dated July 1717. I now go back to the year 1710, when Maurice Johnson began to organize his Society of Gentlemen at Spalding, three years after the historic meeting of Talman, Bagford, and Wanley. It was formally launched on 3rd November 1712, and Maurice Johnson kept its minutes with the utmost care from that date. Rather later, similar societies were founded at Peterborough, Stamford, and Doncaster, under the influence of the same little group of men. Maurice Johnson, although the founder of the Spalding Society, was only occasionally its President. He served as Secretary for thirty-five years, filled four large folio volumes with their acts and observations, and indexed them. Vertue gave his artistic service to the Spalding Society by working out their armorial device, which was sketched by Maurice Johnson.

The Rev. Dr. William Moore in his paper of 1848 draws in the main on the *Reliquiae* introduction of 1784, and on Gough and Nichols's account of the Society published in the sixth volume of Nichols's *Literary Anecdotes of the Eighteenth Century* (1812). He points out that the Spalding Society died for all practical purposes when Maurice Johnson died in 1755. Maurice had relied on his sons to maintain the Society, but they seldom resided at Ayscoughfee Hall. In 1851, however, the Society was so far flourishing that it had the Rev. William Moore as President, and fifteen regular and five honorary members, and it continues to this day most vigorously in a newly built home at Spalding where the minutes and other relics of its ancient greatness are preserved. It is of interest to find that our Director, Richard Gough, was so impressed with the value of the work of Maurice Johnson and the Spalding Society that he wrote in August 1781 to Fairfax Johnson, Maurice's grandson, begging for information, and went to Spalding in September 1782 to gather it. He was received 'with the greatest liberality' by the Johnson family and repeated his visit in 1783. It is worthy of note that in 1782 our Society was unaware of the continued existence of the Spalding Society.

Returning now to Maurice Johnson we find that on some unspecified date earlier than 26th March 1718 he signed the obligations in a manuscript book (preserved in the library) in

...saying to the Life of R<sup>h</sup> Guthlac Abbot of Crowland. The incumment of that Monastery, was  
 named the same as R<sup>h</sup>: A B<sup>h</sup>es Red, of Traquere, in Lalin, wherein a member of the  
 said said Monastery is (as in other Places) in a robe of Palmers. This instrument was made  
 the 4<sup>th</sup> of Dec<sup>r</sup> 1507. whereby John Berry, his wife & Mother are made Partakers of all the profits  
 & benefits of the said Monastery & of the Order of St. Francis - Preachers in  
 the said Monastery in Lalin.

30 January 1707/8

Present the same as at the last meeting

17 February 1707/8

Present, Mr Tolman, Mr Hare, Mr Hutton, Mr [unclear]

17 February 1707/8

Present Mr de Rive, Mr Hare, Mr Tolman, Mr Hutton.

17 February 1707/8

Present Mr Hare, Mr Hutton, Mr Tolman, Mr Hutton.

It was proposed Mr J. S. Bouchier for a Member of this Society.

Mr Hare and some others would not permit him to be proposed next  
 session.



which the early statutes are written. His signature appears fifth. The ninth line was left for Stukeley, but he did not sign. George Vertue signed tenth. None of these is dated, but the eleventh signature is followed by 26th March 1718. Maurice Johnson's name is also fifth on the list (in the same manuscript volume) headed 'Members of the Antiquarian Society of London with the dates of their election', but no date was entered until Martin Folkes signed twelfth on 17th February 1719-20. Evidently this Obligation Book was soon set aside for the red velvet-covered volume still in use, and Maurice did not sign anew. Under his signature of the obligations, Maurice Johnson wrote 'excitet'. His motto as engraved on his book-plate was 'excitent'. Mr. Everard Green can offer no suggestions as to the significance of 'excitet' and I am no Latinist to succeed where he fails. Maurice Johnson's name is second on the list of what our manuscript minutes call the 'first or modern fellows'. I need not attempt an extended notice of our first librarian, because our Fellow Mr. Everard Green, Somerset Herald, has done so in vols. ii and iii of *Lincolnshire Notes and Queries*, where he also gives full particulars of the book-plate engraved for Johnson by Vertue. Mr. Everard Green is descended directly from Maurice Johnson, for John Green married Maurice's eldest daughter, and our old friend stayed at Ayscoughfee Hall within four days of his birth. He quotes the enthusiastic estimate of Johnson made by Christian Kortholt, who regarded the re-founding of the Society as almost wholly due to him. With every desire to present Johnson as one of our great fathers in archaeology I think Wanley's early achievement even more important. It is true that some genealogists have taken a gloomy view with regard to Wanley's archaeological work, and there are hints of forged charters, &c., but there is no reason to doubt the authenticity of the minutes now brought before you.

Colonel WINGFIELD said that his mother was the eldest daughter of Maurice Johnson's grandson. Many of the heirlooms had been lost before Ayscoughfee Hall was sold, and the remainder were disposed of. A large number of books with the book-plate had been parted with at nominal prices, but he hoped that the family papers might one day be laid before the Society.

The SECRETARY thought that such a paper merited discussion, and raised the question whether the Society could not profitably encourage further research in its own records. The minute-books were fully kept, but there were no publications till 1777. The longer papers still unpublished were doubtless out of date, but there were probably many waifs and strays worth collecting.

He referred to a collection of fourteen letters lately acquired by Mr. C. F. Bell, F.S.A., which turned out to be communications in burlesque verse by John Carter, M<sup>c</sup>Quinn, and Moore on the domestic politics of the Society of Antiquaries in 1797, mentioning the blackballing of James Wyatt the architect.

WILLIAM MARTIN, Esq., M.A., LL.D., F.S.A., read the following paper on some London topography in stained glass, c. 1623, in the chapel of Lincoln's Inn :

The windows in the chapel of Lincoln's Inn have from time to time received the attention which they justly merit. One of our own Fellows, Mr. W. Paley Baildon, has contributed a brief account of them to the *Transactions of the St. Paul's Ecclesiological Society*.<sup>1</sup> It is commonly said, Mr. Baildon remarked, that the windows were executed by the brothers Abraham and Bernard Van Linge, two Flemish workers in stained glass; but the statement rests apparently on no better authority than a suggestion of Vertue, printed by Walpole in his *Anecdotes of Painting*. The suggestion is strengthened by the occurrence of the name Bernard in one or two windows, although other windows show only the initials 'R. B.', which certainly do not stand for Van Linge. Mr. J. A. Knowles of York observed that some of the windows were signed B. [B.R.]. 1623, and one BERNAR(D), but he had not come across a Bernard R. . . as a glass-painter. Another window, Mr. Knowles adds, was signed IO. BEN. and PAUL F., whilst yet another window bore a monogram which spelt BR and FECH and HN. It is interesting to note that one of these windows bears the date 1623, another 1624, and a third 1626. The window showing some known topography, to which I particularly wish to call attention, is the third from the east end and has the name 'Bernard' worked into the glass. It is of the same character and apparently of the same date as the window bearing the date 1623, which was removed in 1908 from the east end on the south side to the present westernmost opening on the south side.

The window which is the subject of my paper has four lights, and depicts at full length the following four saints in order from left to right: St. James the Less, who holds a fuller's club in his left hand and an open book in his right; St. Simon, bearing a saw in his right hand and a closed book in his left; St. Jude, holding a closed book in his right hand; and St. Matthias, carrying an axe in his right hand and a closed book in his left.<sup>2</sup>

<sup>1</sup> [1899] vol. iv, part iv, 252.

<sup>2</sup> Cf. *Lincoln's Inn*, by W. H. Spilsbury [1850], p. 60; *Pietas Londinensis*, by James Paterson [1714], pp. 136-9.





Fig. 1. ST. SIMON



The lowermost portion of the window is taken up by flamboyant paintings of shields of arms, with supporters, helmets, crests, and other heraldic paraphernalia. Reading from left to right, the shields belong respectively to (1) Robert, Lord Spencer of Wormleighton, who was admitted at Lincoln's Inn, 2nd February 1607; (2) Sir Henry Compton, an associate to the Bench in 1604; (3) Thomas Spencer of Clarendon, who perhaps was admitted at Lincoln's Inn 12th May 1604; and (4) John Spencer of Offley, of whom no mention appears to be made in the records of the Society.<sup>1</sup>

Around the haloes of the saints there are diminutive views of buildings, and distant hills. Some are faithful representations of known buildings, and those which are in the forefront and middle distance of the perspective probably represent views which would have been readily recognizable by contemporaries. The pictures in the front are truly English in character and differ considerably from the buildings on the hills at the back, the characteristics of which are Dutch. The most interesting perhaps of the views which can be identified is that which is situated in the second light of the window to the right of the head of St. Simon (fig. 1). It shows the exterior of the chapel of Lincoln's Inn from the quadrangle on the south side and includes the exterior of the third window on the south, in which these views occur.<sup>2</sup> Almost the whole length of the chapel (as it then was) appears and a considerable portion of the east window. The view is the same as that obtainable at the present time, and shows the fine vaulted undercroft with its open arcades, intervening buttresses, and shafts for carrying the springing of the vaults. It confirms what we learn concerning the chapel from the *Black Books of Lincoln's Inn*, where the accounts of Thomas Baldwyn (Comptroller of the Office of Works under Inigo Jones) record the provision of six side windows, eight pinnacles, and two crosses with their pedestals.<sup>3</sup> The picture shows one of these crosses. Just within the picture there also appears the footing of the last buttress on the south, supporting one of the eight pinnacles. The external rain-water pipes shown have been replaced by gargoyles.<sup>4</sup>

<sup>1</sup> *Black Books of Lincoln's Inn*, iv, 394, 470, 471.

<sup>2</sup> As to the architect of the chapel, there is no precise information; but the design is commonly attributed to Inigo Jones, an attribution which is not inconsistent with our knowledge so far as it extends. The consecration sermon was preached on 22nd May (Ascension Day) 1623, by Dr. Donne, the dean of St. Paul's, the building of the chapel having been commenced in 1619 or 1620 (*Transactions, St. Paul's Ecclesiological Society*, iv, part iv, 259).

<sup>3</sup> *Black Books*, ii, 449.

<sup>4</sup> As regards the undercroft, when the erection of the chapel was under consideration it was ordered, on 2nd November 1609, that 'a fair large

In the foreground are two men in Jacobean dress together with the familiar and inevitable dog which adds so much vividness to the picture. The man on the left is presenting in his left hand a large key to the man on the right, who is cuffed, breeched, and ruffed. One would like to think that it is the architect, Inigo Jones, who is handing over possession of the chapel to the then treasurer of the Inn. The window in its present state shows the loss of a small wedge-shaped piece of glass from the foreground of the chapel and across the left-hand man of the pair.

With respect to the date of the cartoon from which the picture was painted, it seems from its character rather more likely to have been copied from a drawing made after the erection of the chapel than from a drawing made in perspective from the architect's plan. If this is so, the date of the drawing cannot be far removed from the presumed date of the window, viz. 1623.

The view on the left of St. Simon shows the southern portion of the old hall, which dates from the time of King Henry VII.<sup>1</sup>

Some of the houses on the south side of Old Square which extend eastward at right angles to the old hall are brought into the picture. The eastern bay-window of the hall, together with the buttery buildings, stand out prominently. Below the bay-window there is the small opening through which at the present day building materials such as scaffold poles are thrust for storing in the cellars below the hall. In the year 1624 a pair of bay-windows was added at the northern end of the hall, and these are still remaining.<sup>2</sup>

Chapel with three double chambers under the same shall be builded in a place more convenient, that now standing being ruinous and not sufficient for the number of this House' (*Black Books*, ii, 125). In view of the conservative desire for the continuance of facilities, this entry suggests that the old chapel, which was on another site, had chambers below it. It certainly indicates that a chapel-floor raised above the surrounding level, such as the present chapel presents, was not an afterthought but a part of the original scheme. Happily no chambers, so far as I am aware, have ever been allotted in the undercroft. In this connexion, we may compare the rebuilding of the so-called cloisters of the Temple in 1681 after the fire of 1679, when the proposal to substitute chambers for open arches was negatived. From being a place 'to walk under the chapel by agreement', as Pepys tells us (27th June 1662), the undercroft has been used as a place of interment and is now partly railed in. In 1882-3 the chapel was enlarged westward, necessitating the addition of a window on each side. At the same time the present covered-in external staircases were added.

<sup>1</sup> *Black Books*, iv, 301.

<sup>2</sup> The exterior of the hall was covered with stucco in the year 1800. In 1819 the hall was lengthened by about 10 ft. and its fine open-timbered roof was enclosed with a mediocre plaster ceiling which, with other degradations, some of a recent date, have shorn this most interesting building of many of its former glories (Spilsbury's *Lincoln's Inn*, p. 44). Of what is under the stucco the view in the window gives unfortunately no indication.



Fig. 2 ST. JUDE



In the picturesque angle made by the hall and the other buildings of Old Square, the turret staircase crowned with a cupola is prominent. The details of the windows, the roof, &c., and the graceful chimneys which set off the whole, make a pleasing picture of this corner of the Inn. The majority of these details are still in existence, but the cupola is absent; and judging by the freedom with which Dutch and Flemish artists of early Stuart times added cupolas to their pictures whenever and wherever the opportunity occurred, it is open to doubt whether it ever existed. The settle, which in the corner of the square is carefully drawn, imparts a homely touch to the picture.

One may well wish, after an examination of these views of Lincoln's Inn, that the original cartoons from which they were taken had been preserved.

Proceeding now to the perspective immediately above the picture of the chapel, there is drawn a church with a round tower and conical roof reminiscent of the churches on Dutch hearth-tiles or, nearer home, of the round-towered variety of church in Suffolk. If it is intended to be a London church, it may have been the church of St. John, Clerkenwell. In such a case, the Venetian-looking stepped building on the other side of the saint's halo may be an attempt to portray the Tudor priory-gate. Above the church with the round tower there appears a drum tower of considerable strength with attached curtains or buildings.

In the hilly distance are to be seen a church and castellated buildings, perhaps intended as a reminder of the hills of Hampstead and Highgate overlooking London and the buildings thereon.

To the left of the head of St. Jude (fig. 2) in the third panel of the window massive buildings are huddled together upon a slope which, reaching the water at its foot, is terminated by a railed-in passage-way. If the water be intended for a narrow stream, in which case it may be either the city ditch or the Fleet river, it appears to be spanned by a bridge. It is, however, far more likely that this structure is one of the numerous Thames-side stairs. The buildings include a tall structure with high-pitched roof and with a lower square tower immediately in front of it. A larger building with flying buttresses appears behind. At the edge of the water domestic buildings are represented. I think that it is intended for Westminster and that it shows the stairs there, Westminster Hall with its north window, and the abbey church beyond with its flying buttresses. With this we may compare the similar view of Westminster which bears the name of Hollar and the date 1647. Its occurrence at Lincoln's Inn would link up in happy fashion the professional

connexion of the members of the Society with the Law Courts at Westminster.

To the right of the saint's head in the same third light the view in the foreground is apparently Baynard's Castle overlooking the Thames. Houses at the back overtop each other until what may be St. Paul's is reached. The cathedral is seen with its central tower but with a plain west end, the porch of Inigo Jones not having yet been built. The absence of the chapel of St. Gregory introduces a doubt into the identification, but the attribution to St. Paul's is probably correct. The connexion, however, between Lincoln's Inn and Baynard's Castle is not apparent, nor is the reason obvious why it should have been selected as a fit subject for the chapel window.

I am unable to identify the views in the first panel of the window containing the head of St. James the Less (fig. 3), but the houses are too realistic to be imaginary. Mr. Baildon throws out a suggestion that the group to the right may be meant for the Grange of Lincoln's Inn where students of the Inn were sometimes lodged. Immediately above the house in the forefront is to be seen a high-pitched roof with a turret in which a bell is hung, and an end wall with windows.

On the left of the saint's head there is a thatched house adjacent to a tiled building with a penthouse roof. Between the thatch and tiled buildings, a sentry-box structure, perhaps a *necessarium*, is placed immediately in front of a tree. From the presence of the large stone-arched entrance to the tiled building it may be assumed that the building was of importance. The buildings on the lofty hills beyond, as in the case of the other lights, are I think simply conventional.

In the fourth light of the window, which contains the head of St. Matthias (fig. 4), the saint with the axe, the portion to the right has been recently destroyed by a bomb, but Mr. Marriott's photograph shows here wooden-fronted or daub and wattled houses with tiled roofs having overlapping eaves and a taller house also with eaves. On the hills are seen a church with a square central tower and other buildings in the neighbourhood, and farther to the left a smaller church with a western round tower and an isolated building with a *flèche*. The colouring of these in the original is not of the light blue Dutch-tile type which characterizes the far distant views in all the pictures. This perhaps suggests that the views are copies of known structures.

In the foreground, to the left of the head of St. Matthias, is a remarkable picture of a large ecclesiastical building in ruins. A lofty tower, presumably at the west end, remains standing, and upon its face the vaulting of the nave, if such it be, is indicated. Immediately below a small arched entry into the tower is drawn,



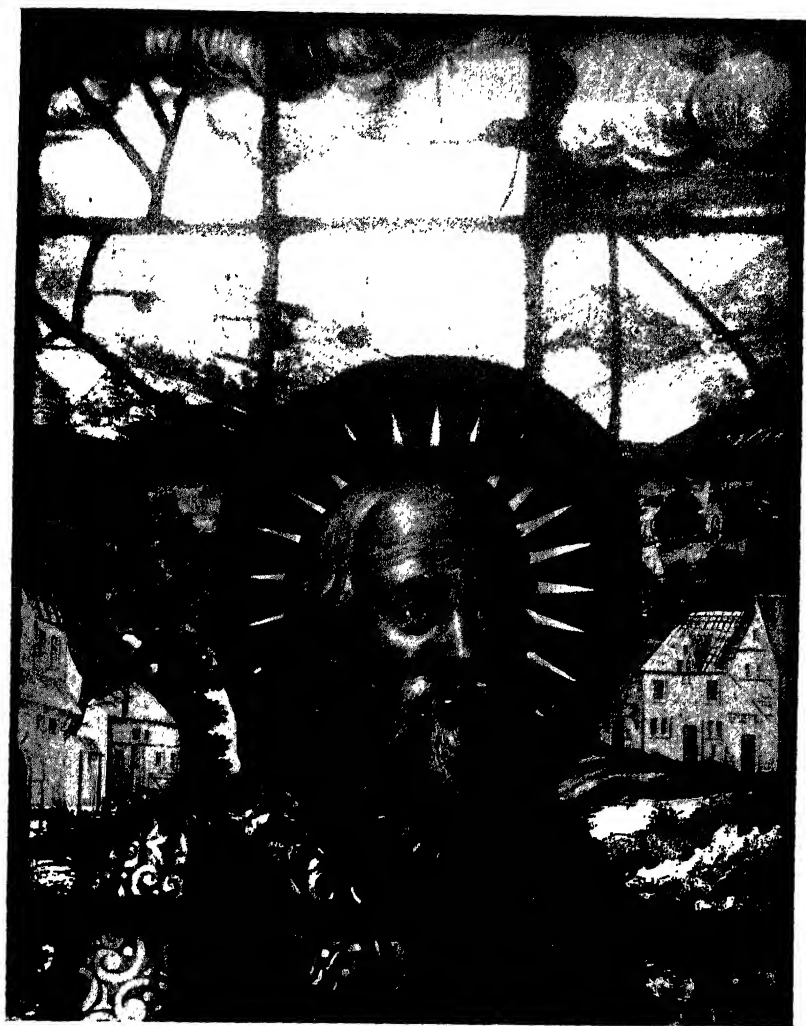


Fig. 3. ST. JAMES THE LESS



and through this we obtain a glimpse of the interior. Some ruins to the north of the tower suggest the western wall of a north aisle. The nave has been gutted, but the east end of the church with its triple row of lancets stands out boldly. No identification can be given for this church; the ruined church of Blackfriars might be suggested, or the ruined nave of St. Bartholomew's, in which latter case the tower depicted would be a central tower.<sup>1</sup> It is disappointing to have to confess that none of the pictures in the forefront and in the middle distance has yet been identified; but the pictures, so far as we know them, compare very favourably with the thumb-nail sketches which occur so bountifully in the panoramic map-views of Elizabethan and Jacobean times.

Mr. PALFY BAILDON said his connexion with the *Black Books of Lincoln's Inn* was confined to selecting parts to be printed. The set of photographs of the chapel windows in the steward's office had been taken at his suggestion ten or twelve years ago. The views of the chapel and old hall were remarkably accurate, a fact that inspired confidence in the statement that some, at any rate, of the sketches also represented actual buildings or earlier drawings. The only places in the neighbourhood that he knew to have been connected with the Inn were St. Andrew's, Holborn, and St. Giles's Hospital. The former was of the fifteenth century inside, but the hospital was the more likely original, as one end of the Inn was held under the hospital. He could not suggest any connexion with Baynard's Castle, but the Westminster view might have been inserted on account of the Star Chamber practice enjoyed by the Inn. The serjeants-at-law were known to have taken up their stand at St. Paul's. Under the stucco of the hall was brickwork with stone coigns and mullions similar to Gray's Inn, where the hall was stuccoed about the same time. He was sorry to hear doubts cast on the erection of the chapel by Inigo Jones, as there was an entry under 27th January 1618 relating to a true estimate of the chapel made by Thomas Baldwyn, who was Jones's clerk of the works. The absence of detailed accounts was explained by the appointment of a special treasurer for the chapel. All the windows in the Inn were presented, hence there was no record of artist or craftsman. The large figures in the chapel were obviously of foreign origin, probably Dutch or Flemish, and of coarse and heavy workmanship. The surrounds were supplied locally and fitted by London workmen; there was a good deal of variation in them.

<sup>1</sup> Mr. H. S. Kingsford has kindly drawn my attention to Skelton's reproduction of Hollar's drawing of Osney Abbey in *Oxonia antiqua*, which shows a building very similar to that in the picture of the ruined church.

The views of London on the north side, now destroyed, were not architectural like those described in the paper. The only places in the country connected with the Inn were Chichester and Burton Lazars, but neither threw any light on the identity of the buildings.

The SECRETARY remarked that though the representations of buildings belonging to the Inn were extremely accurate, the same could not be said of the other views. Possibly they had been correctly identified, but the details were not in agreement, as for example in the Westminster view, where the north transept was most incorrectly shown, and St. Paul's, which was much too short in the nave. The ruined building seemed to be the central tower of a large cruciform church seen from the north-east; the east gable of the church was well represented, and appeared to be of the early thirteenth century, but he could not locate it. It occurred to him to inquire if the Inn had any possessions outside London with which the monastic building could be identified.

Mr. QUARRELL remarked that the artist, to get his effect, had falsified the architecture, the corner of the staircase being 2 ft. too near the old hall. The staircase was remarkable for its old iron handholds for use where there was no room for a handrail. It was worth noticing that the window that had suffered the maximum of injury had been given by Christopher Wandesford, who died in 1640.

Dr. MARTIN, in replying, was glad that Mr. Paley Baildon had set any doubts at rest as to the erection of the chapel by Inigo Jones, but architects themselves had difficulty in recognizing his work there. He hoped that the Benchers would some day be persuaded to remove the stucco from the hall and expose the red brick: the removal of its ugly ceiling would also be a desirable reform.

Thanks were ordered to be returned for these communications.

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Fig. 4. ST. MATTHIAS



THURSDAY, 23rd MARCH 1916.

Sir ARTHUR JOHN EVANS, Knt., D.Litt., F.R.S.,  
President, in the Chair.

E. THURLOW LEEDS, Esq., M.A., F.S.A., read the following paper on two Bronze Age hoards from Oxford :

Neither of the two hoards in question is a recent discovery; indeed one of them is over eighty years old. It is also mentioned several times in the late Sir John Evans's *Ancient Bronze Implements of Great Britain*, where the various objects of which the hoard is composed are referred to under their different headings. Recent examination of this and of the other, as yet unpublished, hoard has revealed a small but important fact, and one which adds greatly to their interest, inasmuch as they can now be shown to be immediately connected with one another and therefore also to be contemporaneous.

The first and the earliest discovered is known as the Burgesses' Meadow hoard from Oxford. It was found in 1830 in a field called Burgesses' Meadow on the east side of the great Port Meadow which stretches for two miles from Medley Weir to Wolvercote on the north-west side of the city, and was presented at that date by Mr. W. Kirtland to the Ashmolean Museum.

The hoard comprises seven pieces (*Ashmolean Museum*, 1836, p. 122, nos. 22-28), of which only two belong to the same class, and even they are not exactly similar (fig. 1). They are as follows:

1. A palstave. This will be described more fully at a later stage.

2, 3. Two socketed and looped spear-heads. These are not a pair, though somewhat similar. They are both of a slender type with long sockets with two small loops, one on each side of the socket; one has a single rivet hole at the butt end. Neither is perfect, the one having its edge badly gashed and turned, while in the other the upper half of the blade is wanting. In this specimen the socket was circular in section throughout, but in the more perfect example the socket develops a marked keel on each side after entering the blade. Their dimensions are 0.216 m. long by 0.033 m. wide, and 0.110 m. long by 0.031 m. wide.

4. A tanged chisel 0.130 m. long by 0.031 m. wide. It has a long slender tang, quadrangular in section above and tapering to a point at the butt, rounded below and widening to a small crescentic blade, which is worn down on one side more than the other and shows signs of having been subjected to considerable use.

5. A thin implement, perhaps a knife or part of a knife-blade. It is a slender blade, 0.142 m. long and 0.018 m. wide, with almost parallel sides, with the edges ground down to a narrow cutting-edge. The blade decreases in width very slightly towards the ends, the one forming a flat tang, the other being broken. The instrument appears to have been part of a larger piece of bronze, or of some larger implement, roughly adapted to its present shape.



Fig. 1. HOARD FROM BURGESS'S MEADOW, OXFORD (†).

6. A rod or ingot 0.245 m. long and 0.014 m. thick, with rounded ends and the surface hammered all over. Its weight is 231.99 grammes.

All the above have a dull bronze-brown patina, very nearly of the same shade in every specimen.

7. A socketed hammer 0.088 m. long and c. 0.030 m. in diameter. The socket occupies a little more than half the length of the implement and decreases inwards; just below it are two small circular holes opposite one another and reaching into the heart of the implement but not actually connected; their purpose is not quite evident. The hammer, circular in section above, with an outward expansion at the mouth of the socket, becomes wider and more oval at the lower end, which is divided into two faces set at an angle to one another—one wide and one narrow. This specimen has a steely-green patina, and the surface is pitted and perished in parts.





Fig. 2. HOARD OF BRONZE IMPLEMENTS FROM LEOPOLD STREET, OXFORD (1)  
The second and third specimens in the upper row and the central specimen in the lower row are in the Evans Collection, the rest in the Ashmolean Museum.



The second hoard was found about 1881, in the course of carrying out drainage-work for tramway stables erected in Leopold Street, Cowley Road, Oxford, across the river Cherwell in the south-eastern part of the modern city, and at a distance of  $2\frac{1}{2}$  miles, as the crow flies, from Burgesses' Meadow. They lay on a bed of clay with a bed of shells above it, 3 ft. below the surface. One specimen was purchased for the Ashmolean Museum in 1881, seven were presented in 1882 by the contractor, Mr. E. D. Matthews, and three pieces passed into the late Sir John Evans's collection.<sup>1</sup>

The elements constituting this hoard are much simpler (fig. 2). They are:

1. A socketed looped celt 0.153 m. long and 0.062 m. wide; almost rectangular mouth to socket, which extends three-fifths of the length of the implement; three low horizontal ribs below rim. The implement diminishes in size to a point below the middle, whence it expands to a comparatively narrow cutting-edge. The loop is set high up towards the socket, the upper end being placed between the first and second ribs. It is an unusual type (Evans Collection).

2. A looped palstave 0.176 m. long and 0.064 m. wide; a massive implement with two depressions below the stop-ridge, producing a triangular ornament. The face opposite the loop shows marks of hammering (Evans Collection).

3. The butt end and half the blade of a smaller looped palstave with three prominent ridges on each face of the blades—two lateral and one central. In one inner angle of the stop-ridge is a small hole penetrating diagonally into the implement, probably caused by some defect in the process of casting (Ashmolean Museum).

4-10. Seven palstaves without loops. On nearer examination they prove to be from the same mould (Ashmolean Museum, 6; Evans Collection, 1).

11. Part of the blade of a palstave, apparently from the same mould as the above<sup>2</sup> (Ashmolean Museum).

All the implements from this hoard have a green patina, more or less rough, according to the degree of oxidization that has taken place; some of them have suffered a good deal therefrom, the blades being imperfect and the surface considerably perished.

A comparison of the palstaves (4-10) from the Leopold Street

<sup>1</sup> These last now belong to Sir Arthur Evans, F.R.S., P.S.A., to whom I am indebted for permission to exhibit and publish them.

<sup>2</sup> The label on the socketed celt reads 'Found with 10 palstaves'. It is a question whether Sir John Evans counted the two fragments in the Ashmolean Museum as one or two pieces, since they were originally catalogued as belonging to the same palstave. If as one, then there still remains another palstave, the whereabouts of which is unknown to the writer.

hoard with that from the hoard found in Burgesses' Meadow reveals the fact that they, one and all, were made in the same mould, so that a description of one will serve for all. Since that from the Burgesses' Meadow hoard is the best preserved, it will be the most suitable for the purpose.

The distinguishing features are a fairly narrow shaft curving outwards into a widely expanded blade; three prominent vertical ridges, flattened above (two lateral and one central), stretching from below the stop-ridge for nearly two-thirds of the length of the blade; and lastly the presence of a low protuberance on one



Fig. 3. SIDE-VIEW OF PALSTAVES FROM BURGESSES' MEADOW AND LEOPOLD STREET HOARDS ( $\frac{1}{2}$ ).\*

\* The central specimen is from Burgesses' Meadow, the rest are from Leopold Street.

of the narrow faces a little above the level of the stop-ridge, and approximately in the position of the upper end of the loop on a looped example. This protuberance has, however, nothing to do with a loop, but is apparently due merely to an accident caused by a small defect in one half of the mould. The actual mould does not now exist, but a plaster mould, taken from the palstave itself and made in two halves joining at the median line still indicated by a slight ridge on the existing palstaves, suggests that the mould was of stone, and that a chip had been broken out of the edge of one half of the mould and thus produced a small protuberance in the bronze casting. This seems to be further proved by the fact that the median ridge passes along one edge of the protuberance (fig. 3).<sup>1</sup>

<sup>1</sup> Only the specimens in the Ashmolean Museum are included in this figure; the other examples, however, also possess it.

It might have been expected that in the process of finishing the implement after casting, this protuberance would have been removed in one way or another. But so far from this having happened, the flaw has served as a distinctive hall-mark, facilitating the search for other examples. This search has already been successful in discovering one more example. It belongs to the Greenwell Collection in the British Museum, and is labelled 'Chislet, Kent, no. 1857'.

The examples known up to the present naturally vary considerably in dimensions and weight. This variation depends largely on their present state of preservation, especially as regards weight, which, together with the dimension of length, may also be affected, even in good specimens, by the length of metal left at the butt-end after removal of the jet.

The subjoined table will give an idea of the limits of variation :

Source and number.	Length.	Width.	Thickness.	Weight.*
Burgesses' Meadow, Oxford, 1830 . . . (Ash. Mus. 1836, p. 122, no. 22)	0.176	0.064	0.027	445.47
Chislet, Kent . . . (Brit. Mus., W. G. 1857)	0.167	0.066½	0.027	458.13†
Leopold Street, Oxford, 1881				
Ash. Mus. 1881, 198 .	0.178	0.068	0.027	486.72
1882, 3 .	0.177	0.064	0.028	460.60
" 4 .	0.177	0.063	0.028½	476.25
" 5 .	0.173	0.064	0.027	445.34
" 6 .	0.177	0.064	0.027	465.08
" 7 .	0.166	0.056	0.028	402.70
Evans Collection . .	0.178	0.068	0.028	473.31

\* Dimensions are given metrically and weight in grammes.

† This weight is a conversion from Troy weight.

The specimen best preserved in all respects is that from Burgesses' Meadow, so that it may be taken as the standard. The Chislet implement is a good deal shorter in the butt but slightly longer in the blade. It has, however, undergone some oxidization which has given it a dull light-green patina. This will probably account for the increase of weight. The serious degree of oxidization which the Leopold Street hoard has suffered is best realized by comparing the weight and condition of no. 1882, 5 with the standard specimen, for the former is the

same weight in spite of having lost large flakes from the surface of the blade. No. 1882, 7 has suffered very badly and is consequently much lighter, while no. 1881, 198 is, though badly oxidized, apparently perfect, and thus is the heaviest of all.

The approximate date of these hoards is no easy matter to decide. The Burgesses' Meadow hoard, which contains the more distinctive objects, seems to fit in best with period IV of the Bronze Age in Professor Montelius's system.<sup>1</sup> According to this system their date would lie roughly between 1400 and 1100 B.C., but the more generally accepted reckoning for the Bronze Age in this country would place them in the early part of the first millennium. The palstave from Burgesses' Meadow clearly cannot be regarded as a weapon discarded as out of date and exchanged for some improved type, otherwise the presence of eight more examples at Leopold Street is inexplicable. It is therefore conceivable that the hoard may belong to a slightly earlier date, though the looped socketed spears in the one hoard, with their signs of use, and the socketed celt in the other militate against such a view.

The Burgesses' Meadow hoard with its bar of metal, its hammer, and its damaged material, comes under the head of what is termed a 'founder's hoard'. In this case it might perhaps more properly be regarded as the contents of the wallet of a travelling smith, who at the same time, to judge from the Leopold Street hoard, was either actually a bronze-founder or more probably a trader, and who, while travelling the district to dispose of his manufactured palstaves (of which the palstave in the Burgesses' Meadow hoard was one) and other implements, collected scrap-metal for future use, e.g. the damaged spears in the same hoard and the fragment of a looped palstave in the Leopold Street hoard. It is of course possible that the two hoards did not belong to the same person, but in any case they must be contemporaneous.

The significance of the Chislet example can be at present only a subject for conjecture. Found as it was in the north-eastern corner of Kent on the mainland side of the old channel which formerly divided the Isle of Thanet from the rest of the county, it raises the further question whether it found its way thither from Oxford or is an isolated member of a consignment, the place of the manufacture of which is still unknown, and the bulk of which was traded northwards to lie untouched until the last century. Discoveries of further examples or of parallels to the other objects in the two hoards may throw further light on this point.

<sup>1</sup> *Archaeologia*, lxi, 135-42.

Mr. REGINALD SMITH thought the discovery of celts from the same mould in three different localities was not only interesting but important, as suggesting a trade route along the Thames at that period. Chislet was 4 miles south-east of Herne Bay and therefore close to the Thames estuary; and the two groups at Oxford explained each other. It was generally held that socketed hammers were a late feature in hoards, whereas the lance-heads were fairly early examples of the socketed variety,<sup>1</sup> the loops being still some distance below the base of the blades. In view of the paper to follow, attention might be drawn to the occurrence together of looped and unlooped palstaves; and he thought that the clumsiness and weight of the large socketed celt, with its square mouth, marked it as one of the earliest of its kind.

The PRESIDENT considered the discovery a happy one, and thought that type of palstave occurred in hoards with fragments of bronze cauldrons, which showed an overlapping with the early palstave period on the Continent. In a hoard of that date it was remarkable to find a spear-head of such advanced type. The socketed celt was evidently derived from the palstave, early examples having double curves surviving below the mouth; but he could not account for the peculiar form of the socketed celt exhibited. Though possibly of British origin, its square section was more in place on the other side of the Channel, and Gaulish influence was quite a possibility. At first sight the excrescences on the palstaves looked like rudimentary loops; and the idea of a loop might have caused the original blunder on the part of the mould-maker.

C. T. TRECHMANN, Esq., B.Sc., F.G.S., communicated the following paper on two hoards of bronze implements:

Two hoards of bronze implements have recently been brought to light in the British Isles, and are important enough to be recorded. The first and larger group, which consists of sixteen specimens, was found near Brighton, in the county of Sussex. It belongs approximately to the middle of the Bronze Age, or period III in the classification of Dr. O. Montelius.<sup>2</sup>

The second, consisting of nine specimens, comes from Newport, county Mayo, Ireland, and belongs to a much later date, towards the end of the Bronze Age, corresponding to period V of Montelius.

<sup>1</sup> *Archaeologia*, lxi, pl. lxxvii, and pl. lxxix, fig. 72.

<sup>2</sup> 'The Chronology of the British Bronze Age' (*Archaeologia*, lxi, 97-162).

The hoard from Brighton is the property of the Rev. W. Greenwell, F.R.S., and the Irish hoard is in my own possession. I am indebted to Canon Greenwell both for the privilege of describing the first find and for the opportunity of acquiring the second. I should also like to express my thanks to Mr. Reginald Smith, F.S.A., for assistance afforded me when I was studying several of the Bronze Age hoards preserved in the British Museum.

The Brighton hoard comprises the following items:

Eight palstaves, all of which are devoid of loops (fig. 1).

A dagger or rapier-blade bearing three rivet holes (fig. 2, no. 1).

A dagger-handle of a form suggestive of the Italian Terramara type, with two rivets (fig. 2, no. 2).

Three looped armlets (fig. 2, nos. 3, 4, and 5) of a type which has rarely if ever occurred outside the limits of Sussex. Two of these armlets are quadrangular, while the third is almost circular in section.

Two plain armlets of an ovoid form (fig. 2, nos. 6 and 7).

A small spiral ring apparently intended to be worn on the finger (fig. 2, no. 8).

The exact locality where this rich and unusual find occurred cannot unfortunately be determined with certainty. A small quantity of chalky rubble adheres to most of the specimens, and makes it evident that the objects have lain buried in proximity to chalk. In a letter written by the person who first acquired the hoard, the locality was stated to be Black Rock, near Brighton. This is the name of the mass of Coombe-rock which is exposed in the sea cliffs about two miles east of Brighton.

There is also some reason to believe, from inquiries I made, that the objects were found during excavations for the foundation of some buildings a short distance inland from the Black Rock. In any case it may be concluded, with reasonable certainty, that the locality is on the Sussex Downs a little east of Brighton.

All the specimens are more or less in the same state of patination, with the exception of the small spiral ring, which has been partially cleaned, probably by the finder for the purpose of wearing on his finger.

There can be no doubt, therefore, that all of the specimens were actually found together, though whether all of the items are here present is of course less certain. However, the probability is that the whole of the find was recovered and kept together.

The find seems to have been made late in 1913 or very early in 1914. The palstaves are in several cases more heavily pati-



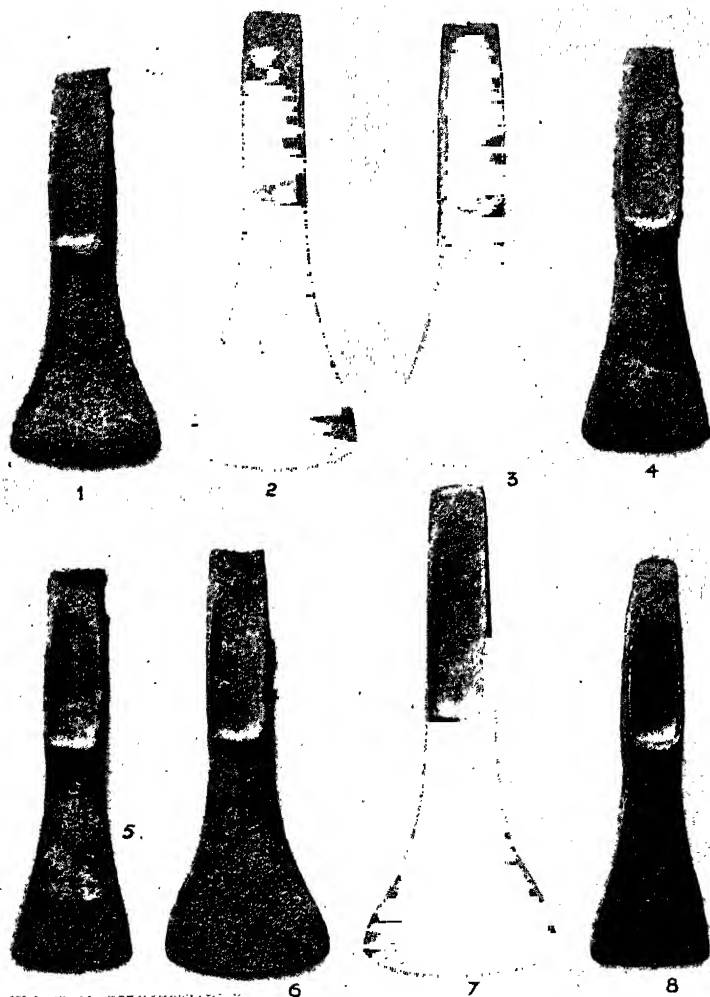


Fig. 1. PALSTAVES FROM BRONZE AGE HOARD, DOWNS NEAR BRIGHTON.

nated than the armlets or the dagger-blade and handle, but this may be due to a slight difference in the composition of the metal. The patination consists of an incrustation of specks and blotches of the green carbonate and red oxide of copper which covers more or less completely the brilliant and lustrous yellow of the bronze.

Except in the case of the small ring, the specimens have fortunately escaped scraping or cleaning by those who found them, and are in a fine state of preservation.

An examination of the eight palstaves (fig. 1) shows that no two of them have been cast in the same mould. Of these eight examples, the five smaller ones are unfinished after casting, the blades being unsharpened and the marks of the joints of the mould untrimmed and unhammered.

The remaining three (fig. 1, nos. 2, 3, and 7) are slightly larger and have more expanding blades; the cutting-edges have been hammered or sharpened and the weapons apparently made ready for use. One of them (fig. 1, no. 3) has been broken across the middle just above the stop-ridge, owing to a faulty casting. The break is of ancient date, and the fractured surface shows many bubbles of air or some other gas included during the process of casting. None of these palstaves bears any loop.

The largest of them measures 198 mm. (7.8 in.) in length and 78 mm. (3.1 in.) across the blade; the smallest, 160 mm. (6.3 in.) in length and 50 mm. (2 in.) across the blade.

Most of them have a rather pronounced hollow on either side below the stop-ridge, which is situated slightly above the middle point of the instrument. In none of them is the cutting-edge very wide or expanded, and in no case does it approach the semilunar form.

The dagger-blade (fig. 2, no. 1) measures 242 mm. (9.5 in.) in length, and has a width of about 22 mm. ( $\frac{7}{8}$  in.) at the middle and of 37 mm. (1.5 in.) at the base. There is no tang, but it has three rivet holes near the base, of which only the middle one now remains intact. The blade is quite plain and unornamented.

The dagger-handle (fig. 2, no. 2) is an object of a much less ordinary character. The blade just described cannot have belonged to it, since it bears three rivet holes, while the handle has but two rivets. The rivets are of bronze, but strangely enough no trace whatever of a blade is to be seen in the hollow of the handle, which is quite empty except for the two rivets in it. The handle is 97 mm. (3.8 in.) long and 46 mm. (1.8 in.) across the basal part, and has been designed apparently to accommodate a decidedly small hand. It is tastefully decorated with three groups of parallel incised lines alternating with seven

rows of punctured dots which pass round the grip. The rivets on both sides are surrounded by a circle of similar dots, and round the portion into which the base of the blade would fit

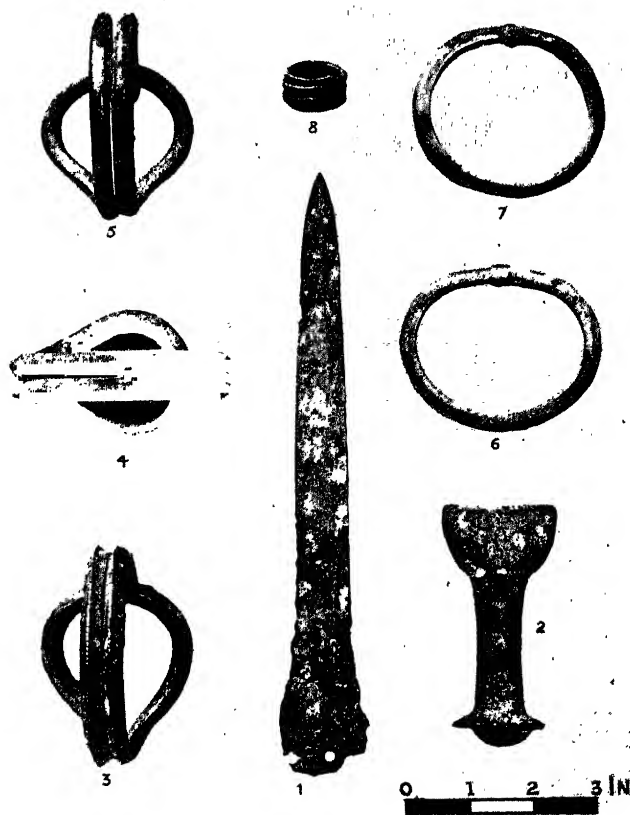


Fig. 2. PART OF BRONZE AGE HOARD, DOWNS NEAR BRIGHTON.

there is a row of short transverse cuts enclosed between two simple lines.

The three looped armlets (fig. 2, nos. 3, 4, and 5) are in some ways the most interesting items of the hoard. The first two (figs. 3 and 4) very much resemble one another, except that one has the two ends more bent over. The greatest diameter,

is 87 mm. (3.4 in.), and the thickness of the bronze wire is about 9 mm. ( $\frac{3}{8}$  in.), the section being quadrangular.

The third (fig. 2, no. 5) is about 80 mm. (3.2 in.) in greatest diameter. The bronze is more or less circular in section, the two ends being well bent over and hammered.

The first two are decorated with indented marks or notches on the outer angle of the wire, but the marks are indistinct or discontinuous in places. The third specimen, circular in section, is unornamented. The distribution of these looped armlets will be discussed later.

The two remaining plain armlets (fig. 2, nos. 6 and 7) are very much alike. They are more or less oval in shape and have a longer diameter of 78 and 80 mm. (3.1-3.2 in.) and a shorter diameter of 70 and 66 mm. ( $2\frac{3}{4}$ -2.6 in.), respectively. The metal is almost semicircular in section and somewhat swollen at both ends, which are flat and bent round almost to meet. They seem to have accommodated a wrist of moderate size.

The small ring (fig. 2, no. 8) consists of four spirals. The metal is ovoid in section and tapers to a point at both ends. The diameter is 25 mm. (1 in.) and the height of the spiral is 15 mm. (0.6 in.). There are traces of zigzag incised longitudinal and short transverse incisions, but the decoration has been nearly worn away, or perhaps obliterated when the specimen was cleaned, and is now seen only in the depressions between the spirals. The bronze is more copper coloured than the other objects. This ring seems to have been intended to be worn on the finger.

The following points may be noticed with respect to the age of this hoard. All the palstaves might come under period III of Montelius, though the five smaller unfinished examples may bear comparison with the degenerate varieties which he attributes to period IV. The absence of loops from all of them might indicate that they belong to a period prior to the invention of the loop, but is more probably merely accidental; and it is not advisable, I think, to lay much stress on this point. However, in the only other instance where looped armlets have been found with an axe, the latter was an unlooped palstave, curiously enough broken across the middle like one of those in the present hoard.

The dagger-blade might belong either to period II or III, though its narrowness points to the later period. It apparently precedes the more graceful and elongated type which is stated to characterize period IV.

The dagger-handle represents a type somewhat unfamiliar among British Bronze Age objects. For the same reason it has seldom, if ever, occurred in this country associated with other implements. There is every reason, however, to suppose

that this specimen is contemporaneous with the rest of the hoard. A somewhat similar one, but bearing three rivets, is figured by Montelius.<sup>1</sup> It is from Ireland, and he attributes it to period III, being evidently of opinion that it is of British manufacture. However, another specimen in the British Museum is figured in the *Bronze Age Guide* (p. 70), and the opinion is expressed that it was imported from the Italian Terramara district through France. In Scandinavia I believe the type appears before the middle of the Bronze Age.

With regard to the small spiral ring, the British Museum possesses a hoard stated to have been found at a depth of 12 ft. in Wolmer Forest, Hampshire, in 1840. It consists of two bronze spiral rings, but made of twisted wire, which were associated with four plain armlets and one palstave.

A plain spiral ring, presumably of the Bronze Age, was found in the Thames at London and is now in the British Museum. Two spiral rings occurred in the hoard at Hollingbury Hill.

Turning now to the three looped armlets, we find that their distribution is very much more restricted than is that of any of the other items of the find.

There are in the British Museum three finds of such objects. Of these the first is the most important, owing to the association in it of looped armlets with several other characteristic implements of the Bronze Age.

1. The following objects were found together at Hollingbury Hill, near Brighton, in Sussex, in 1825,<sup>2</sup> in an encampment at the time supposed to be Roman, one of the many earthworks on the summit of the Downs. One palstave without a loop, broken across the middle below the stop-ridge, has high flanges and a rather expanding blade. One twisted torc, with plain projecting ends, is also broken about the middle. Two spiral rings apparently for the finger. Four looped armlets—one circular and the other three quadrangular in section. Two of the latter are rather thinner in section than the others. The broken axe lay within the broken torc and at regular intervals round it lay the four armlets. The two spiral rings were threaded on the torc.

2. Three bronze armlets, two of them looped, one of thinner wire than the others, were found together probably in Surrey, and were purchased by the British Museum in 1873.

3. Two looped armlets<sup>3</sup> of bronze—one circular and the other quadrangular in section—were found on the Brighton Downs, Sussex, and were purchased in 1903.

<sup>1</sup> *Archaeologia*, lxi, pl. xiv, fig. 89.

<sup>2</sup> *Arch. Journal*, v, 323; *Archaeologia*, xxix, 372.

<sup>3</sup> *Proceedings*, xviii, 409.

In the Blackgate Museum at Newcastle-on-Tyne there is a looped armlet of quadrangular section similar to figs. 3 and 4, which was found with two others and a ring of the same metal in a moss at Ham Cross or Handcross, near Crawley, Sussex.

Dr. O. Montelius,<sup>1</sup> on the strength of the associated implements in the Hollingbury Hill find, attributes the looped armlets to period III. This conclusion seems to be completely supported by the most recently found hoard. The type persisted, however, though in a debased form, till late in the Bronze Age, as a bracelet constructed on the same principle but of much thinner wire was found in the Heathery Burn cave.

With the exception of the last mentioned and the two thinner and rather different armlets supposed to have been found in Surrey, these objects have all occurred within a short distance of Brighton.

The similarity of all the specimens and the constancy of the type in this limited area makes it probable that they were manufactured on or near the site of Brighton. Their association in two hoards with an unlooped palstave further restricts their range in time.

In the absence, then, of any strong evidence to the contrary, the whole of this hoard from Brighton may be looked upon as typical of the middle Bronze Age, corresponding to period III of Montelius. This period is attributed by him to a date between the seventeenth and the end of the fifteenth century before Christ.

The hoard from Newport, County Mayo, Ireland, comprises nine bronze specimens, and consists of:

Two small socketed and looped celts, one of them quite diminutive;

A socketed spear-head;

A fragment cut or broken from the blade of a large bronze sword;

Two pins of the so-called 'sunflower' type;

Two flat-headed pins, one of them more than twice the length of the other;

Two fragments of a small plain ring, accidentally omitted from the photograph.

There seems to be no reason to doubt that the locality given is correct. The objects seem to have lain in peat; in consequence the thinner pieces of bronze, especially the spear-head and the flat heads of the 'sunflower' pins, are considerably corroded. Moreover the implements appear to have formed part of a founder's hoard to be melted down. The loop of the smaller celt is broken; the fragment of bronze sword is evi-

<sup>1</sup> *Archaeologia*, lxi, 39.

dently a founder's piece; and the two 'sunflower' pins appear to have been well used.

The two celts (fig. 3, nos. 1 and 2) are typically Irish: the larger is 50 mm. (2 in.) long and 36 mm. (1.4 in.) across the blade; the smaller is only 32 mm. (1.3 in.) long and 30 mm. (1.2 in.) across the blade. These diminutive bronze celts, proportionately broad, seem to be practically confined to Ireland, and the smaller one seems to be rather smaller than any preserved in the British Museum.



Fig. 3. BRONZE AGE HOARD, NEWPORT, CO. MAYO.

The spear-head (fig. 3, no. 3) is a plain and ordinary specimen, broken and much corroded. It has been about 135 mm. (5.3 in.) long. The bronze is very thin, and the wooden shaft has passed nearly to the point.

Both this and the celts illustrate the skill which the metal-casters of the late Bronze Age attained in economizing their metal.

The sword fragment (fig. 3, no. 4) is 85 mm. (3.4 in.) long, and the blade has been about 35 mm. (1.4 in.) wide. It is a part of a skilfully cast weapon, originally perhaps over 2 ft. in length, of a form dating towards the end of the Bronze Age.

The two 'sunflower' pins (fig. 3, nos. 5 and 6) are charac-

teristic examples of a type produced in Ireland towards the end of the Bronze Age. The few specimens which have occurred elsewhere may have been exported from Ireland or copied from exported specimens.

One of the present examples (fig. 3, no. 6) is 155 mm. (6.1 in.) long and 50 mm. (2 in.) across the head. The shaft has been welded to the head a little below the bend, and the head is therefore all cast in one piece. The central boss is surrounded by seven plain concentric incised lines.

The other (fig. 3, no. 5) is 160 mm. (6.3 in.) long and 57 mm. (2½ in.) across the head. In this case the flat head has been joined to the shaft by passing the bent end of the shaft through a hole in the middle of the head and hammering the metal over, the riveted end forming the boss in the centre of the head. The boss is surrounded by about twenty fine concentric rings in slight relief.

The recorded<sup>1</sup> occurrence of two of these pins in a Swedish hoard may be mentioned here:

‘From a peat bog at Långebro, in the parish of Världinge, three socketed celts, a thin bronze band with repoussé ornaments, seven torques, an armlet, four spiral rings of double bronze wire, two fibulae of unusual size, two large pins with round flat heads, all of bronze, and a thick ring of tin broken in many pieces.’

The pins, which are illustrated, resemble the Irish examples, and have raised concentric circles in two groups of three and two lines round the central boss. There is more than a possibility that they were made in Ireland and exported to Sweden.

The two disc-headed pins (fig. 3, nos. 7 and 8) belong to a type whose distribution is peculiar. The smaller (fig. 3, no. 8) is similar in shape to an ordinary modern nail, and the top of the head is only very slightly bossed. It is 88 mm. (3.5 in.) long.

The larger one is 123 mm. (4.8 in.) long, with a diameter across the head of 21 mm. (0.8 in.). The head has a decided boss in the centre. Each of them is cast in one piece.

The small plain ring, of which two fragments are preserved, measures 17 mm. (0.7 in.) in outside diameter, and 2.5 mm. (⅙ in.) in section. Its only claim to interest is the fact of its association with the rest of the hoard.

It is evident from the nature of the small socketed celts, the socketed spear-head of very thin metal, and the piece of a fully developed sword, that this hoard dates from an advanced period of the Bronze Age.

<sup>1</sup> Montelius, *Guide to the National Historical Museum, Stockholm* (1887), p. 38.



A few points which connect it with the great find in Heathery Burn Cave, Stanhope, Durham, may be noticed here.

In this cave flat disc-headed pins, very similar to fig. 3, nos. 7 and 8, were found to the number of fifteen, all with two exceptions having circular flat heads.

At least nineteen celts occurred, all of the socketed form. Fourteen or more rings were found, all of them quite plain. A piece cut out of a large sword blade was also found. Some discs, not necessarily belonging to pins, suggest the 'sunflower' type. The spear-heads belonged to a type with the socket reaching almost to the point. The whole find was the most typical hoard of the latest Bronze Age which has been found in England.

This small Irish hoard may therefore be safely attributed to period V of Montelius, who considers it to date from the middle of the twelfth to the end of the ninth century B.C.

Mr. REGINALD SMITH thought that 'armlet' was an unfortunate term for the looped bronze objects that seemed to centre in Brighton. They could never have been worn on the arm, and he suggested as a non-committal term Brighton or Sussex loops, till their proper function was determined. The Heathery Burn specimen was probably much later than the southern group, but the reappearance of the type at the end of the Bronze Age was a fact to be explained. In his opinion the Brighton hoard dated from about 1000 B.C., and the Irish find was probably five centuries later. Hoards were either personal, stock-in-trade, or scrap-metal, exclusive of grave-furniture and votive offerings. Discoveries since 1881 were recorded by Dr. Rice Holmes,<sup>1</sup> and their systematic study would probably throw fresh light on the later Bronze Age of Britain.

Mr. DALE quoted a find of 42 palstaves at Peartree Green, near Southampton,<sup>2</sup> all fresh from the moulds, and comprising almost equal numbers of looped and unlooped specimens. He was most interested in the small dummy celt with septum, and had exhibited a similar specimen from Winchester (the only other example of that peculiar Irish form in the country), but that neighbourhood had yielded other Irish objects of various types.<sup>3</sup>

Mr. LEEDS thought the palstaves were finished specimens, as the protuberances were hammered down and the isolated looped palstave showed distinct hammer marks. With regard to the Mayo hoard, economy of metal was characteristic of the late

<sup>1</sup> *Ancient Britain*, 150, note 1.      <sup>2</sup> *Proceedings*, xvii, 129.

<sup>3</sup> *Ibid.*, xxii, 249.

Bronze Age, and rejected pieces were so thin that holes were frequently produced. The Ashmolean Museum possessed only four or five spear-heads, looped or unlooped, from Ireland, and four of them had flaws in the casting. Connexion with Sweden so late in the Bronze Age was an interesting point, most of the Irish and English specimens there belonging to the earlier period. An exceptional recent find was the Hanover gold *lamula*, an Irish type of which there were two or three specimens in Denmark.

The PRESIDENT was glad to see the hoards on exhibition, and the Society ought to have a record of such finds. He endorsed the criticism already made of the chronology accepted in the paper, and thought that Professor Montelius's centuries might in some cases be divided by two. The dagger-handle looked to him like a degenerate copy of a Danish form rather than a derivative of the Terramara civilization of Italy.

W. DALE, Esq., F.S.A., presented the following report as Local Secretary for Hampshire:

Bearing in mind the frequency with which flint implements are now brought before the attention of the Society, I have, on the present occasion, like a certain judge, shown a leaning to mercy and exhibit only two.

The first (fig. 1) is an interesting palaeolith found at Pouncefoote Hill, 1 mile west of Romsy. It was found in digging for a remount dépôt not far from a gravel-pit which has already yielded implements, and the horizon is the 100 ft. contour. It is interesting because of the flat flaking on one side, a characteristic, as Mr. Reginald Smith has pointed out, of the 'La Micocque' implements; but a smaller one from Dunbridge, 4 miles off, already shown in these rooms and figured in *Archæologia*, more strongly resembles the type referred to. I understand that no actual implements from La Micocque are in this country, and our knowledge of them is only derived from drawings, so perhaps we may not be able to say at present whether this industry is represented in Britain.

The neolithic flake I am showing is so beautifully worked on the upper surface that I thought it worthy of your notice. It is curious that so much pains should have been taken in its making, as an ordinary flake would supply an equally good cutting-edge all round. It probably belongs to a late part of the Neolithic Age, and the work on it may represent artistic feeling.

I pass to the wafering-irons and wafers. In the interesting paper given to us last season by Dr. Hildburgh it was mentioned that the custom of making wafers on Mothering Sunday

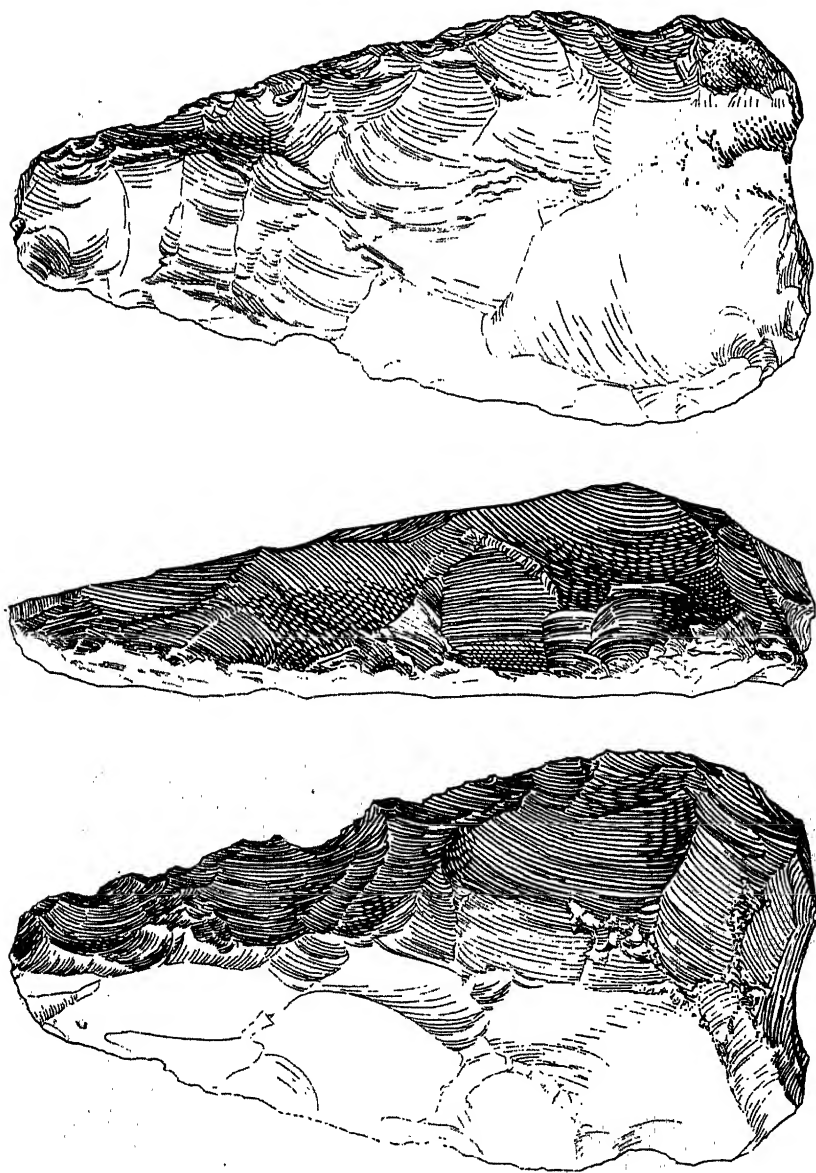


Fig. 1. PALAEOETHIC IMPLEMENT FROM PAUCETOOTE HILL (28).

(Mid-Lent) apparently still survived in Hampshire. This statement induced me to try and find out where the custom was kept up. I found that our late Fellow the Rev. R. H. Clutterbuck obtained a pair of irons at Barton Stacey, but I have been unable to find out what has become of them. I was more successful at the village of Clatford, where I discovered two pairs of irons in a loft, the best of which, by the kindness of the owner, I am showing (figs. 2 and 3).

Finally I was fortunate enough to find in the village of Chil-

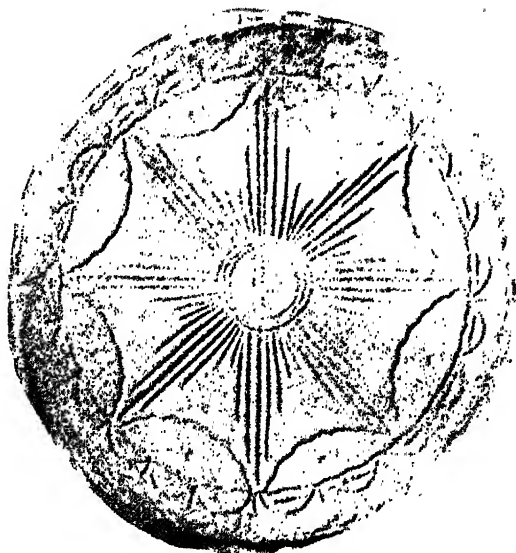


Fig. 2. IMPRESSION OF PATTERN ON WAFERING-IRON FROM CLATFORD.

bolton a woman named Baverstock who has another pair of irons and who makes wafers every Mothering Sunday from a recipe handed down to her from her grandmother, of which she jealously guards the secret. Some wafers made by her last year are on the table. Since Dr. Hildburgh's paper has been published I have seen the foot-note to his reference to Hampshire, and it is satisfactory to know that I hit upon the same family as his authority, our Fellow Mr. Walter Money, mentions. The cakes are made upon the proper day and from an original recipe. But although the custom is observed thus far, the original purpose of the wafers seems forgotten. The girls of the village do not take the cakes to their mothers, or 'go a mothering'. They are made for sale only in the village, and I could not learn that

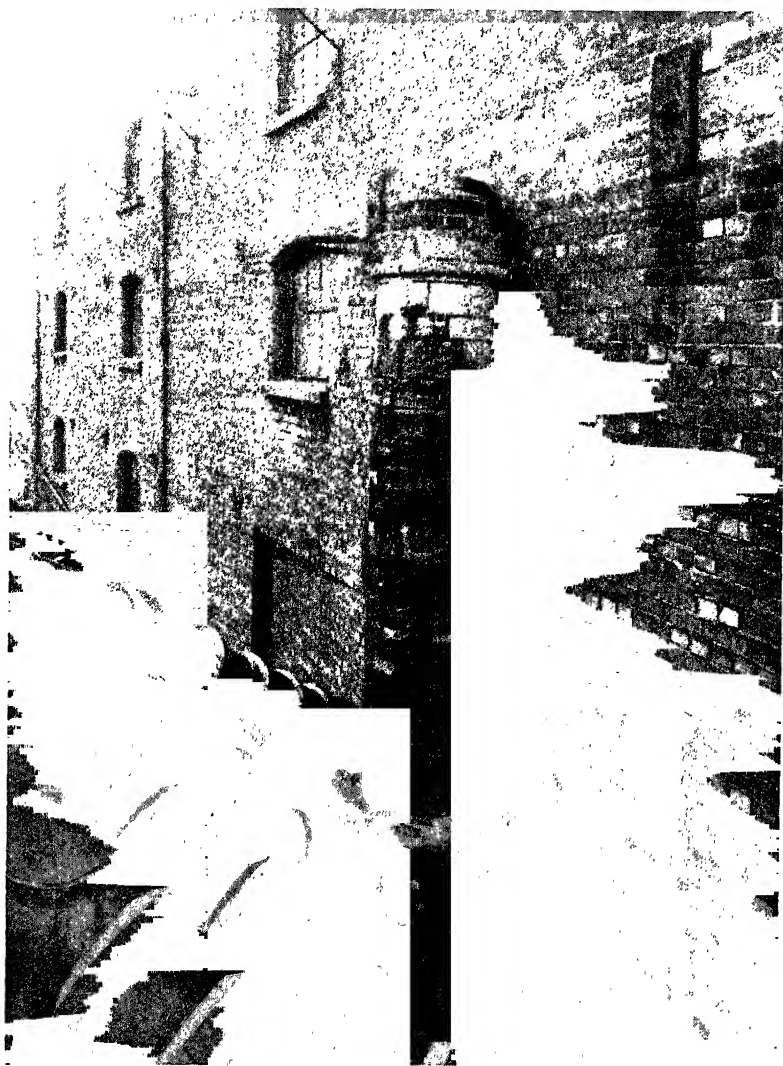


Fig. 4. NORMAN CHIMNEY, SOUTHAMPTON



even the grandmother did anything else with the wafers, except to take them to a well-known coaching inn for sale.

Lastly, I am showing slides of a few photographs I had taken last autumn for Mr. Sirr of H.M. Office of Works, who came to Southampton with the view of taking steps towards placing the walls of the town under the protection of the Ancient Monuments Act. The views are of the Arundel Tower, the Polymond Tower, and South-Eastern Tower. Also of a Norman chimney, much hidden away, standing on God's House property,



Fig. 3. IMPRESSION OF PATTERN ON WAFERING-IRON FROM CLATFORD.

and perhaps one of the original chimneys of the buildings connected with that institution (fig. 4). The last slide is of the Wriothsesley monument in Titchfield church, erected by Henry Wriothsesley, second earl of Southampton, at a cost of £1,000 in money of the sixteenth century.

Sir WILLIAM HOPE referred to early chimneys in England. In Roman buildings there were fireplaces in the wall as at present, but how the shafts were carried up was unknown; shafts were shown on certain foreign mosaics. There was no evidence of chimney-shafts in Saxon times, when the large halls were heated by a fire on the hearth and the smoke escaped through windows or a hole in the roof. In the succeeding period there

was more to go upon, and one of the earliest examples was the great tower at Colchester which, according to Mr. Round, was begun in the reign of the Conqueror. That had two or more fireplaces with arched openings in the wall that went up into a cone, ending with small holes in the outer wall. There was another of the same type in the Tower of London, dating from the time of Rufus. Two at Castle Hedingham were contemporary with the Rochester tower built 1123-35, both buildings having been erected by the same master-mason. In these cases there was only a conical hole in the wall and no shaft. There were two pinnacles on the north porch of Southwell Minster, that on the west being a chimney with holes round the top. Mr. Dale had shown a twelfth-century shaft at Southampton, the top being thirteenth-century repair, as Mr. Peers had observed. There was another at Christchurch, and the excavations had revealed another of the twelfth century in the castle at Old Sarum. Those without shafts were in castle keeps, and the others in houses, which were then two-storied buildings, with the living rooms above. There was also a twelfth-century house at Boothby Pagnell, near Grantham, with a chimney in the wall and a shaft like Christchurch. After that there was a regular sequence, but it was not certain how far the chimney-shaft could be carried back.

Mr. GARRAWAY RICE hoped that when alterations were made to Easebourne church the monument that had been transferred from Midhurst would be restored to its original church.

Thanks were ordered to be returned for these communications.

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THURSDAY, 30th MARCH 1916.

Sir CHARLES HERCULES READ, Knt., LL.D., Vice-President, in the Chair.

Sir C. HERCULES READ, LL.D., Vice-President, exhibited a mediæval ivory comb, on which he made the following observations:

The comb I have the honour to show to the Society was brought to me at the British Museum some months ago, and I was fortunate enough to secure it, and it is the intention that it



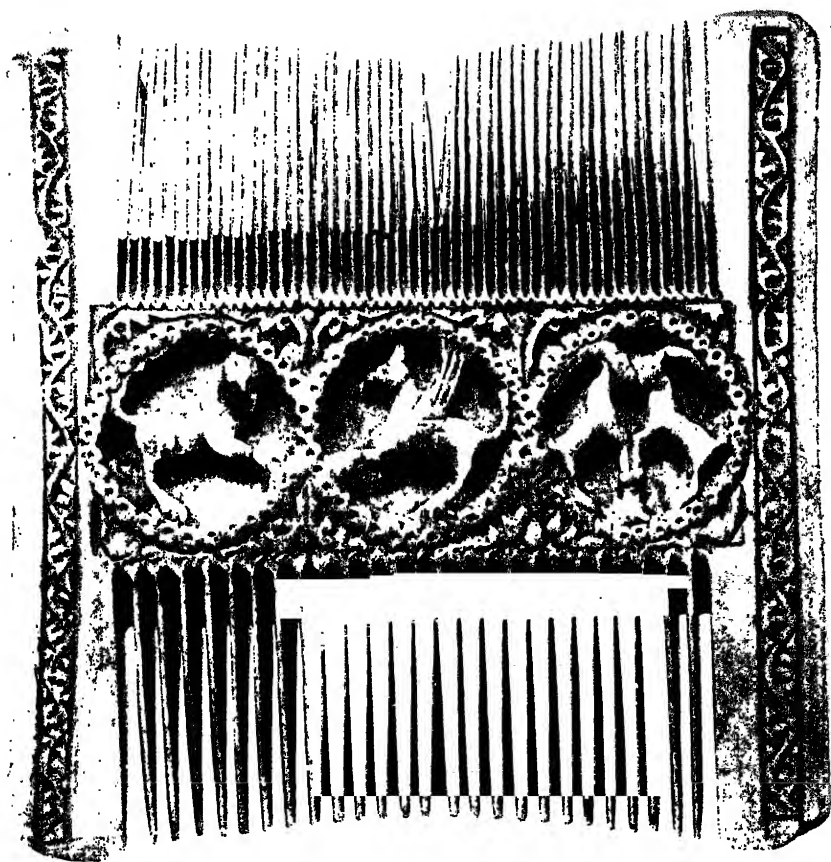


Fig. 1. FRONT OF IVORY COMB (†)



shall in due course be added to the national collection. It is made from a square slab of ivory,  $4\frac{1}{2}$  in. by  $4\frac{3}{16}$  in., furnished with teeth of differing degrees of fineness at the opposite sides. The band along the middle dividing the two sets of teeth is ornamented on each face with three circles containing animals, in pairs or single (figs. 1 and 2). At each end on the two faces and running parallel with the teeth are borders formed of conventional undulating scrolls. On one of the ends is deeply engraved the following legend :

Missū fuit pecten hoc a Gregorio papa ad Berthā Reginā (fig. 3).

This inscription is carefully transcribed on a piece of paper that accompanied the comb in a formal hand of perhaps a century ago.

The principal decoration has been effected by deeply sinking the circles along the middle, leaving the animals within them in high relief from the background thus produced ; each circle is bordered with small circles touching at the edges, and the spandrels are filled with a simple scroll design. On one face the beasts are : 1. An indeterminate quadruped with a bovine head, long tail, and dog-like paws. 2. A gryphon in the pose of cantering. 3. Two goats or ibex facing each other with their fore feet raised on a stool with conical base. On the other face : 1. A vulpine animal preying upon another somewhat smaller. Here the upper part of the circular space is filled with a symmetrical floral design. 2. An eagle with raised wings grasping in its talons a lamb or hare (both heads missing). 3. A lion pouncing on an ox.

This type of comb is common in all countries and at all periods. It is easily and naturally produced by binding together a number of flat teeth so that the two ends project on either side of the binding ; or, as among the Copts of the early centuries of our era, by cutting a piece of wood so that the teeth run with the grain. When more luxurious material became available, the primitive type naturally survived.

Combs would reasonably form part of the toilet apparatus of any person of means, more especially during periods when the hair was worn long, and, as a matter of fact, they occur not infrequently in graves of the Saxon and Danish times.<sup>1</sup> These one can only assume to be for the ordinary purposes of the toilet, but in addition to these, others were devoted to ceremonial uses in accordance with the requirements of church usage. Such liturgical combs are commonly found in the inventories of church

<sup>1</sup> Akerman, *Pagan Saxondom*, pl. xxxi ; Faussett, *Inventorium Sepulchrale*, pl. xiii.

goods,<sup>1</sup> and moreover as the property of certain definite personages, e. g. St. Cuthbert, St. Thomas of Canterbury, &c.

In the comb now before us it appears to me, even dismissing for the moment the inscription set out above, that its style and imagery suffice to proclaim it rather as adapted for ceremonial and even ecclesiastical use than for the common purposes of the toilet. While the animal groups can scarcely be defined as religious in their suggestion, they can be, and probably are, intended to be symbolic of virtuous actions, or of the triumph of good over evil,<sup>2</sup> and thus in themselves not ill fitted for use in the service of the Church.

Thus, if these arguments serve, we have here a liturgical comb made for the use of an ecclesiastic for combing his hair before high mass or some other important function.

We must now consider the inscription. At first sight I thought, not unnaturally, that in Pope Gregory and Queen

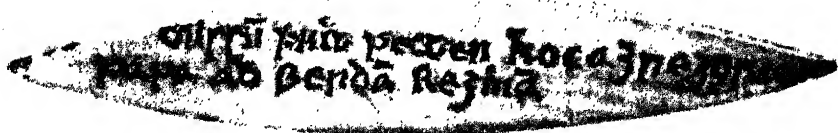


Fig. 3. INSCRIBED END OF IVORY COMB ( $\frac{1}{2}$ ).

Bertha I was encountering two well-known historical characters, viz. Gregory the Great (d. 604), and Bertha, wife of Ethelbert, king of Kent (d. before 616). As the style and character of the comb are manifestly 500 years later in date than the deaths of these personages, the writing as a true record seemed condemned. Then a solution occurred to me, viz. that the comb uninscribed had formed part of the treasure of some church where a tradition existed of the possession of a comb given by Gregory to Bertha, and that a zealous custodian or sacrist, eager to preserve the glory of his charge, had caused to be cut upon this comb the inscription we now see, ignorant of the anachronism he was committing. Even so we are still faced with a difficulty, in the fact, as pointed out by my colleague, Mr. J. P. Gilson, Keeper of Manuscripts, that the more stylistic of the letters, say *r* and *g*, could hardly have been used after the tenth century, a date again earlier than the making of the comb on which they are found. Our Fellow Mr. Paley Baildon has, however, reminded me of the

<sup>1</sup> W. Maskell, *Ivories*, S. K. M. 1872, p. lxii.

<sup>2</sup> Cf. G. C. Druce in *Archaeol. Journal*, lxxii, 175, on the symbolism of monstrous forms in medieval times.

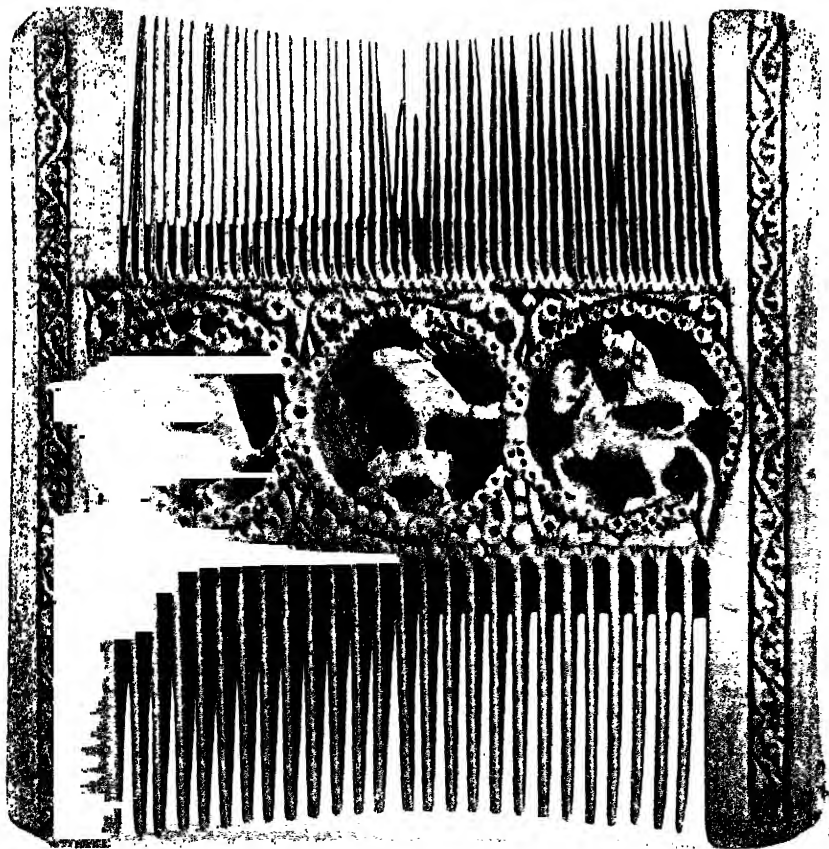


Fig. 2. BACK OF IVORY COMB ( $\frac{1}{2}$ )



fact that there are other popes and queens of the names of Gregory and Bertha, and moreover living at a time nearer to the period at which the comb was made, i.e. in the tenth and eleventh centuries. Interesting as this is, there is hardly room for pursuing the quest farther with any hope of profit, for it is manifestly useless to attempt, from the inherent evidence of the comb, to determine to which pope or queen the story belongs. Moreover, I thought at first, and still incline to the belief, that the inscription bears signs of an unpractised hand, and of being of relatively modern date. The mystery in any case still remains in a measure, as to why an inscription in a tenth-century script was carefully engraved on an eleventh-twelfth century comb previous to a date that may be roughly put down as 1780-1812.

WORTHINGTON G. SMITH, Esq., F.L.S., Local Secretary for Bedfordshire, communicated a paper on a Palaeolithic floor near Caddington, which will be printed in *Archaeologia*.

The well-known palaeolithic 'floor' at Caddington had now been traced at Round Green, about 1 mile north-east of Luton; and near Gaddesden Row,  $1\frac{1}{2}$  miles north of Great Gaddesden, and 6 miles south-west of Luton. The Lea valley, 200 ft. deep, now separated the brick-earth deposits at Caddington and Round Green, which were once continuous, and the date of the deposits was indicated by the implements found at various definite levels in the brick-earth. There were many perfect implements of the latest Drift type, and abundant flakes, many of which had been refitted together, showing that little disturbance had taken place.

The Gaddesden Row brick-earth was 184 ft. above the river Gade, and 144 ft. above the Ver, lying on the watershed. The implements occurred between 10 ft. and 35 ft. from the surface, especially at 10 ft., 15 ft., and 20 ft. On both sites the brick-earth was covered with a contorted drift, containing implements in a different condition, with ochreous patination, brought down from higher ground no longer in existence. The 'floor' pieces were white or creamy, and quite sharp; some were broken, and others obviously unfinished; but there were sufficient specimens to fix the leading types. Their relation to those of the valley-deposits was a problem of some importance.

Mr. REGINALD SMITH alluded to the author's reputation as a safe guide on the borderland between geology and archaeology, and thought the present paper gave further precision and authority to the views expressed on the Caddington 'floor' in *Man the Primeval Savage* (1894). In that work (p. 169) the floor had been definitely referred to the period of Le Moustier, and the ochreous implements in the drift above were regarded

as contemporary or earlier, the absence of blade-scrapers in the upper levels linking the series with the river-gravels rather than with the Cave industry. The 'contorted drift' of the paper was not to be confused with a deposit of the same name dating from the beginning of the Glacial period, and might be connected with the festooning seen above stratified deposits in the Thames valley.<sup>1</sup> The deposit above the brick-earth was generally explained by the slow movement of half-frozen material down a slope, where it ploughed into a water-logged stratum; but that would imply that Caddington, Round Green, and Gaddesden Row were then on comparatively low ground, instead of being as now practically on the watersheds of the Lea, Gade, and Ver. In any case there was ice-action after the beginning of Le Moustier. A similar discovery had been made in recent years at Ste. Walburge near Liège, where 666 ft. above the sea and 466 ft. above the Meuse a brick-earth deposit (identified as *limon hesbayen* or *limon fendillé*) had yielded flints of early Le Moustier types between 10 ft. and 27 ft. from the surface.<sup>2</sup> The plateau deposits in France had been variously dated: that of the Vézère, period of St. Acheul; Gironde, Le Moustier-Aurignac; *limon des plateaux* of north France, late St. Acheul (Commont) and early Le Moustier (d'Acy). There might be two or more deposits in each area, and the general agreement with the Caddington district was remarkable. Further, there was brick-earth at Elvedon and Hoxne, Suffolk (late St. Acheul), and at High Lodge, Mildenhall (Le Moustier); and such a deposit on the highest ground in the neighbourhood implied considerable geological changes since early Le Moustier times. South-east of Caddington the drainage system had no doubt been obliterated by the outwash gravel-fans and boulder clay of late Glacial times; and it seemed clear that since the end of the so-called 'Drift' period, the local rivers had excavated their beds to depths between 100 ft. and 180 ft., as there could be little doubt that the brick-earth deposits on the three sites were formerly continuous. The material came from a higher outcrop of Tertiary beds, and, like the contorted drift above it, implied the former existence of higher ground in the immediate neighbourhood that had since disappeared. To judge by the contained implements and by foreign analogies, the brick-earth in question should correspond to the *limon fendillé* or laminated (shaly) loam of the 100 ft. terrace, the Upper Loam of Swanscombe;<sup>3</sup>

<sup>1</sup> For example at Ealing (Allen Brown in *Proc. Geol. Assoc.*, xiv, 153).

<sup>2</sup> *Liège paléolithique*, by Marcel du Puydt, Hamal-Nandrin, and Servais (1913).

<sup>3</sup> *Archaeologia*, lxiv, 180, 191; for the derivation of the upper strata, see *Archaeologia*, lxxv, 187.



and the inference was that the loam could not be classed as a true river-deposit, but was rather the result of a pluvial period that affected the hills and plateaux as well as the river-basins. Where the capping of contorted drift was thin or washed away altogether, there would be no protection for the brick-earth, and the implements once embedded in it would soon be exposed on the surface, where they ran the risk of being called neolithic. That danger was all the more insidious higher up the downs, where the soil was frequently not more than a few inches thick.

Professor BOYD DAWKINS was pleased to find that Mr. Worthington Smith was still at work on local problems. He did not propose to go into the general question of the relation between the geological phases and periods of culture, believing as he did that periods which were marked enough in France could not be made to apply in Britain. He regarded them as cultural stages not necessarily representing periods of enormous duration or a definite sequence over the whole of Europe. The 'contorted drift' of the paper he had long been familiar with as trail covering the brick-earth in Kent and Essex, and considered it due to ice, possibly in the period of glacial extension; but it might only be due to melting snow gradually creeping down a slope above a frozen subsoil. In any case it was later than the brick-earth on which it rested, and contained odds and ends picked up on the higher levels. Implements in various states, attributed to various periods, had been found in it, but he would attach no value to the association of implements in such a deposit.

Mr. DALE said the Society was indebted to the author for a clear paper relieved by picturesque passages. He was glad to have it made clear that the contorted drift on the brick-earth was distinct from the contorted drift in the neighbourhood of Cromer, a much earlier deposit. The 200 ft. valley he thought had been eroded gradually by ordinary agencies, not by any great *débâcle*.

The CHAIRMAN considered the investigations, the paper, and the drawings were a wonderful achievement at such an advanced age as that reached by Mr. Worthington Smith, whom the Society was proud to have as a local secretary. Hearty thanks would be returned for the paper, and a word of acknowledgement was also due to Mr. Reginald Smith for the trouble taken in delivering and expounding the paper in the absence of the author.

Thanks were ordered to be returned for these communications.

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THURSDAY, 6th APRIL 1916.

Sir ARTHUR JOHN EVANS, Knt., D.Litt., F.R.S.,  
President, in the Chair.

The following gifts were announced, and thanks for the same ordered to be returned to the donors:

From the Provost and Senior Fellows of Trinity College, Dublin:—Catalogue of the manuscripts in the Library of Trinity College, Dublin, to which is added a list of the Fagel Collection of maps in the same Library. 8vo. Dublin and London, 1900.

From Ralph Griffin, Esq., F.S.A.:—The Genealogical Magazine. Vols. I-V. 8vo. London, 1898—etc.

The Report of the Auditors of the Society's Accounts for 1915 was read (see the end of the volume), and thanks were voted to the Auditors for their trouble and to the Treasurer for his good and faithful services.

Sir WILLIAM ST. JOHN HOPPE, Litt.D., D.C.L., on behalf of Lieutenant-Colonel HAWLEY, F.S.A., Mr. D. H. MONTGOMERIE, F.S.A., and himself presented the following report on excavations on the site of Old Sarum in 1915:

We have the honour to present a Report of some work carried out by us at Old Sarum during the autumn of last year. Operations were begun on 9th August and continued until 6th November, a period of three months.

Owing to the present state of war, the excavations that have been in progress during the last few years had to be cut down to a minimum, partly from lack of funds, but also because it was not possible to employ the requisite number of men under existing circumstances, when wages are high and labour can more profitably be used for the good of the country elsewhere. However, it was decided that a few weeks' investigation might profitably be expended in doing a little, with the help of one labourer who had been employed at Old Sarum during the year, and whose services had just terminated. Later on we were able to employ another old hand, who came more for the interest he felt in the work than for pay that he could have earned at a higher rate elsewhere.

When operations came to an end in 1914 we had left unexplored a portion of land towards the north-west, immediately between the nave of the cathedral church and the city wall; and it was considered that this should be taken in hand in order

to complete our plan of the northern area. Then we proposed to search for walls, &c. by trenching the portion next to come under examination towards the north-east when we can resume work there, and so gain an idea what the nature of the work will be, and where to begin it.

We are glad to say that these matters were successfully carried out, and that the second portion of the work presented very interesting developments.

About the middle of August we began upon the area already mentioned towards the north-west, expecting to find remains of buildings connected with some *garderobes* laid open when tracing the city wall some years previously; but the trenches, though dug to a considerable depth, failed to show any trace of buildings. The only wall come upon was a mud one, of a construction exactly similar to those still common in the country round. An appearance of plaster showed upon the sides along the base of the wall at intervals, and can perhaps be accounted for by boards having been used to support the wall while it was being built, the pressure of which caused the moisture containing lime to ooze against the boards and so produce the white coating. The wall started near the *garderobes* with a broken head 15 ft. from the city wall, and after running for a short distance in a south-easterly direction, was deflected at a wide angle and ran southwards until it ended on the edge of the cutting alongside the nave of the church against a rectangular block of flint rubble. This block may have formed the end of a big wall of previous existence, but the fragment only extended for a few feet, and no further trace could be found by digging along its line of direction.<sup>1</sup>

We cut many trenches over the area under notice and came upon a great number of graves, partly of children from infancy up to 10 or 12 years, and partly of adults of advanced age, as could be adduced from the teeth of the remains. The graves had evidently been disturbed for the sake of the stones that originally confined them, but there were still many of the curb-stones left, and rough ones which had been rejected. Amongst some still in place was a fragment, 2 ft. 10 in. long and 13½ in. deep, that may have belonged to a twelfth-century tomb, since one side was nicely ornamented with an interlacing arcade (fig. 1).

From the occurrence of so many graves throughout this area it had evidently been used as a cemetery, but at what time is uncertain. As it contained nothing further of any interest, the

<sup>1</sup> A human interment found below its foundation was proof of a late existence.

trenches were filled in and levelled, and our work transferred to the ground farther east where we left off the previous year.

When the alleys of the cloister were cleared in 1913 we found what is described in our Report for that year as 'a stone drain roofed originally with planks covered with mortar', part of which 'was traced, running out under the north-east angle'.

We now resumed upon this with the intention of seeing whither it led. The work had not gone many yards before the supposed drain came to an abrupt end with an angle of heavy masonry, and by passing a batten along the inside from the opening on the west, it was possible to tap upon the back of one of the stones

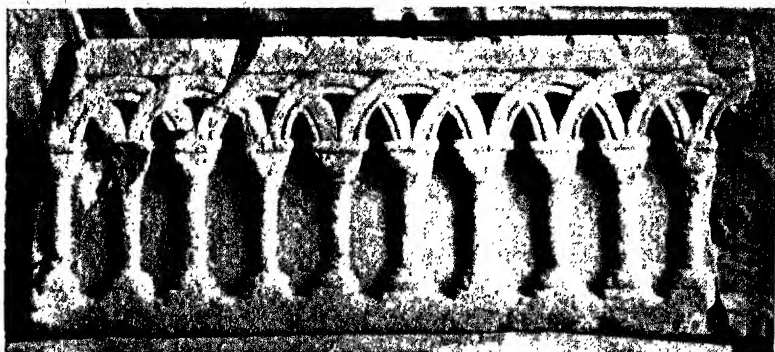


Fig. 1. PART OF AN ARCADED STONE FOUND AT OLD SARUM.

of this masonry. It now became clear that the supposed drain was actually a partly hollow wall, 2 ft. 7 in. wide, with a broader return southward. This return was laid open along its eastern face with the following results: the northern end consisted of a massive block of ashlar work, 5 ft. 1½ in. long and about 6 ft. high, projecting northwards 10 in. beyond the hollow wall with a width of 2½ ft. to form a pilaster buttress, and a broad chamfer along the eastern face of the block had evidently been continued round the buttress (fig. 2). The block was built of deep courses of Chilmark stone, with rough diagonal tooling, and the mortar joints 'tuck-pointed'. The wall was eventually continued southwards from the block for 19½ ft., but it here consisted of flint rubble only, resting on three courses of ashlar along the base; not laid level, but sloping downwards until the chalk foundation, which at the north end was 6 ft. below the present surface, was now 11 ft. below it. The height had also been gradually reduced by systematic destruction, so that at the south end only the lowest

ashlar course remained. This wall was considerably thicker than the hollow wall, being  $4\frac{1}{2}$  ft. broad at the north and  $5\frac{1}{2}$  ft. across the foundation at the south end. Its western face has not yet been opened out.

Leaving this wall for the present, as the loose rubbish on the opposite side of our cutting was constantly falling in, we returned to the north end of it and took in hand a line of wall,  $2\frac{1}{2}$  ft. wide,

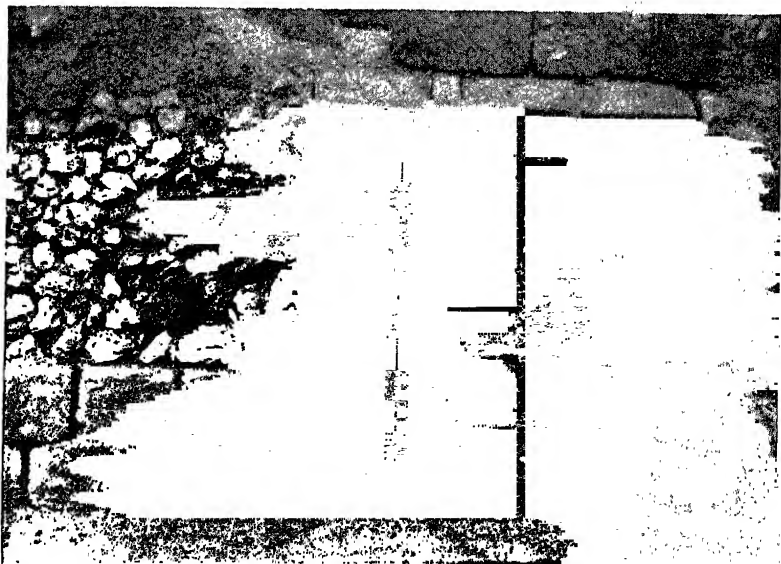


Fig. 2. ASHLAR CORNER OF A BUILDING AT OLD SARUM, UNCOVERED IN 1915.

which seemed to extend northwards from the pilaster buttress. This was followed out in the direction of the city wall with a well-defined line running almost parallel with the bishop's hall. Opposite the porch of this the wall nearly disappeared in an old pit that had been dug there and afterwards filled with dust and chippings of white stone, probably used in the building of the hall. On the far side of the pit, the wall was again picked up and followed, until it ended abruptly with a broken end 30 ft. short of the city wall. Immediately beyond the wall end were the remains of a small rectangular building which was excavated. It seems to have been a kitchen, as its floor was covered with black matter of a fire, together with pottery, bones, and other domestic rubbish. There were also some signs of

a fireplace in the east wall. Towards the city wall, the north wall of the kitchen was a very solid one, of large blocks of greenstone carried down to some depth, and apparently a continuation of the similar wall farther west uncovered in 1914. Between this north wall and the city wall was an interval of about 6 ft., forming an alley of communication.

After completing, so far as was then possible, our investigations



Fig. 3. PART OF A BUILDING FOUND AT OLD SARUM IN 1915.

in this quarter, we returned once more to the ashlar block at the east end of the hollow wall. There had already been found, built up against the middle of this block, several courses of the ashlar jamb of a doorway, set in a wall  $2\frac{1}{2}$  ft. thick (fig. 2). Since the corresponding jamb ought to lie to the east a trench was cut in that direction and the other side of the doorway found at a distance of 6 ft. The wall beyond was eventually followed, but ended after about 6 ft. with a straight joint against another wall running southwards. This new wall was about 2 ft. thick and had a well-built quoin at the angle. Its inner face, like that of the wall butting against it, was plastered.

On clearing out the angle there came to light southwards, first the end of a wall about 2 ft. thick, and then what proved to be the lowest of the steps of an ascending staircase, 2 ft.  $9\frac{1}{2}$  in.

wide, built against the east wall. The opening at the end of the stair wall was of the same width, but there was an interval or lobby within of from 4 ft. to  $4\frac{1}{2}$  ft. before the steps began. The lowest step, which alone remained intact, had a tread of 16 in. (fig. 3).

The outer face of the wall east of the stair was followed for some 14 ft. from the angle as far as a piece of strong rubble built up against it. This was eventually cleared and found to belong to the remains of an added buttress, some 5 ft. wide, with a projection of over 4 ft.

These several discoveries made it all the more desirable to clear out the building to which they belonged. This was of course a slow business, since there were only two men at work, and an immense mass of rubbish had to come out. Most of this was largely composed of greenstone dust and broken stone, all débris of destruction, containing sundry blocks of green sandstone and Chilmark stone. Eventually all this was cleared away.

As the descending west wall first opened out had indicated, the ground surface when reached gradually sloped southwards throughout. On the east side the stair was found to be built of stone rubble for a length of 8 ft. It then deflected inwards, but with an ashlar facing, to a mass of solid chalk behind on which the staircase seems to have been laid. Unfortunately the ashlar facing came to a broken end after 5 ft. just before reaching another cross wall 3 ft. 4 in. thick. This wall, like that on the north, also contained the jambs of a corresponding doorway of the same size opening towards the south. The second doorway was not, however, immediately opposite the first, but close up against the western wall. In advance of this doorway the rubbish was very loose, and the dip of the strata of the chalk composing it foreshadowed the filling up of some deep hollow. Its removal finally disclosed part of the circular mouth of a very large well, the edge of which came right up to the doorway in the wall. The well was examined only enough to expose the chalk side for a little way down, and then all further work in this direction was abandoned until the great accumulation of rubbish can properly be tackled.

Before proceeding with our story, it may here be said that the building just described was  $17\frac{1}{2}$  ft. long and  $13\frac{1}{2}$  ft. to  $12\frac{1}{2}$  ft. wide within, but the width was reduced by the projection of the staircase to about  $8\frac{1}{2}$  ft. at the north and to 7 ft. at the south end. The building seems originally to have been practically an open shed, but was eventually closed at both ends by walls pierced with doorways which, as already stated, were 6 ft. wide; they were no doubt filled with double doors. As to the purpose

of the building, there can be little doubt that it was a well-house, possibly to protect a large wooden wheel, worked by an ass or pony within, like that still in use at Carisbrooke Castle. In that case the stair would have afforded an easy way up to the axle for greasing it, &c. But further speculation may well await the completion of our excavation hereabouts.

Leaving the well-house, since time was running short, we transferred our attention to a further examination of the ruinous building against which it abutted.

By means of a deep cutting it was possible to follow westwards the line of its southern wall, which showed as a rough rubble core 7 ft. broad. At the cloister end it was more easily traced, and found to return southward at some 40 ft. from the south-east angle for at least 27 ft., but with a very irregular western face. The north wall of the building, that containing the supposed drain, was also taken in hand and followed westwards, but gave out with a broken end where it had been cut away for the cloister works. We found, however, farther on what seems to have been part of the western wall, which gave an internal length of 43 ft. for the building. Its width is uncertain, since there is nothing at present to indicate the thickness of the south wall that stood upon the broad concrete foundation; but the external dimensions, 51 ft. by 23 ft., give the proportions of the building. As to its purpose we have so far no clue. One fact, however, may be pointed out, that as regards dates it is quite clear that the building was older than the cloister, since a large part of it was destroyed when the latter was laid out. It will also be seen from the plan (fig. 4) that it stands or stood quite obliquely with respect to the cloister, and is not parallel with anything near. Now it was suggested in our Report for 1913 that the cloister was laid out early in the twelfth century, a date there seems no reason for modifying. The obliquely placed building must therefore be older. But what date can be assigned to it? The ashlar work at its east end is quite unlike any other masonry yet laid open at Old Sarum, being built of larger and deeper stones than the twelfth-century walls of the castle, and with different tooling. The chamfered edge of the topmost course of the ashlar block, and the pilaster buttress at the north-east corner, seem on the other hand to preclude an earlier date than the eleventh century, unless the wall can be Roman, and here perhaps the matter must rest for the present. The well-house built against its east end quite clearly belongs, at any rate as regards the walls with the doorways, to about the middle of the twelfth century, and is perhaps contemporary with and for use of the great hall hard by which we uncovered in 1914.



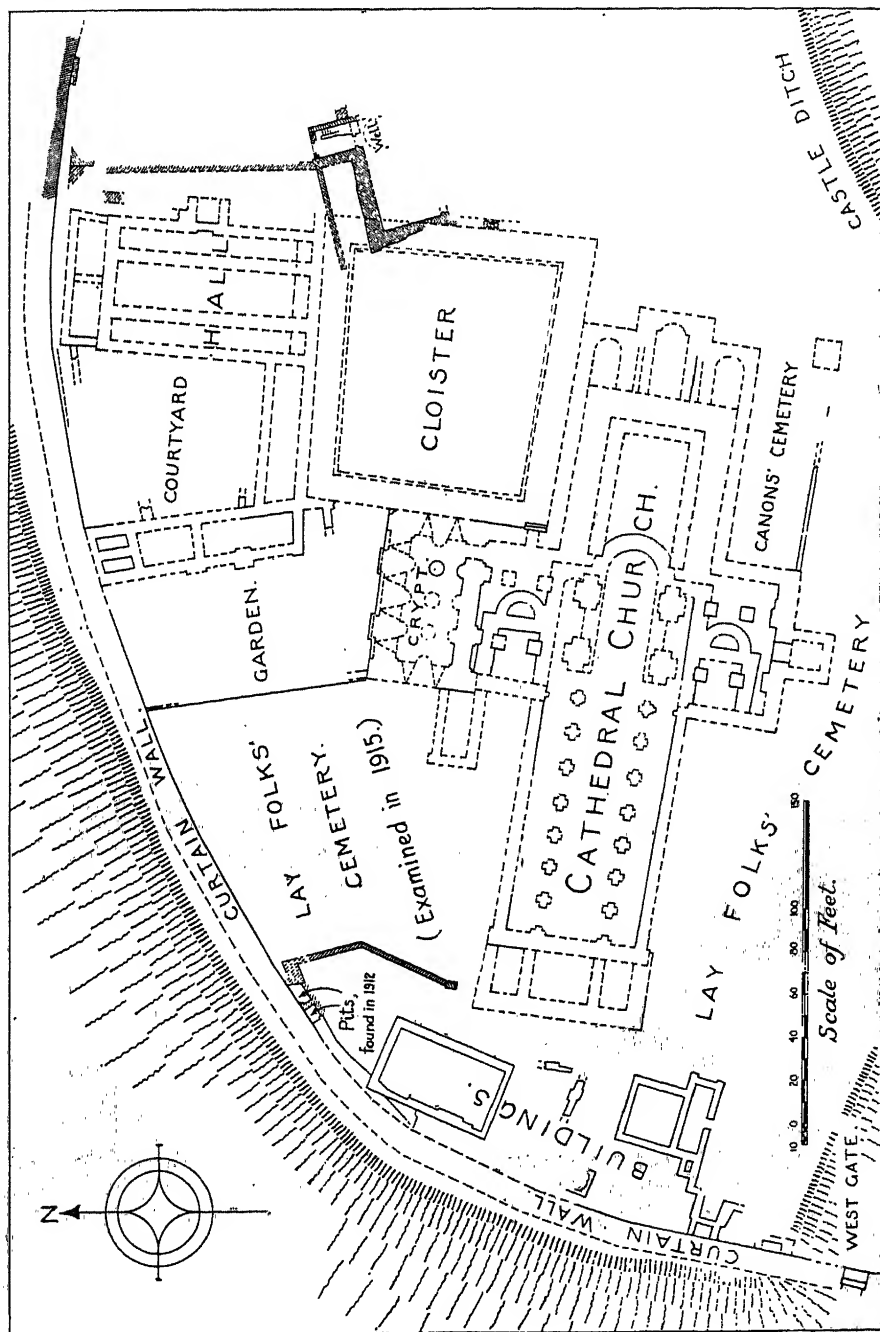


Fig. 4. PLAN OF PART OF OLD SARUM, SHOWING PORTIONS AND REMAINS EXCAVATED IN 1915.

There is one feature which has purposely been left to the last on account of its peculiar interest, and that is the construction of the wall which was at first thought to be a covered drain. Further examination of this wall has now shown that the supposed drain is actually the hollow left by the decay of balks or beams of timber built into the wall during its construction with the idea no doubt of making it stronger. In the section of the wall that is left there were two beams laid side by side. That to the north was 12 in. wide and 9 in. deep, and that to the south 8 in. wide and 7½ in. deep. Perhaps on account of this inequality of size, the rubble facing is only 3 in. thick against the larger beam, whilst it is 7½ in. thick on the other side. The line between the beams thus falls exactly along the middle of the wall. Of the beams themselves there is now no trace through their having completely decayed away: we are thus unable to say what the wood was. But the cast of the beams left in the mortar is evident enough. It will be curious to see later whether the other walls of the building have similarly been dealt with.

Of the embedding of beams in walls several other examples have been noticed. Perhaps the best known is in the rubble masonry of the mid-twelfth-century additions at the south end of the ruined dorter range of Lewes Priory. They are thus referred to in a paper on the priory by Mr. W. H. Blaauw, in *Sussex Archaeological Collections* for 1850:<sup>1</sup>

One peculiarity in the construction of the walls yet remaining of the conventual building, is worth notice, as not often occurring in other ancient buildings, and as not sufficiently explained. Their middle thickness is perforated by hollow passages about six inches square, and smoothed on the inner surface, as if formed by a mould, running through the whole length, and apparently communicating with each other. They may have been merely intended to save materials in the construction, or to admit a draught of air to dry the massive walls; but they may also have served for the ventilation of the apartments, or for the flow of warm air, or even for the conveyance of the voice from one part to another of these extensive buildings.

There is no need to discuss Mr. Blaauw's several views as to the purpose of the Lewes passages, since, as will be shown presently, there can be no doubt that they originally were filled, like the hollows of the Old Sarum wall, by wooden beams that have long perished.

Another and somewhat earlier example than that at Lewes Priory is to be found in the admittedly eleventh-century curtain wall and towers of Richmond Castle in Yorkshire, upon which Mr. C. R. Peers has kindly promised notes and details.

<sup>1</sup> W. H. Blaauw, 'On the Cluniac Priory of St. Pancras at Lewes', in *Sussex Archaeological Collections*, iii (1850), 188.

A more remarkable case, since it undoubtedly belongs to an older date still, is to be found in the description by Mr. John Browne of the remains uncovered in the crypt of York Minster during the repairs consequent upon the disastrous fire caused by Jonathan Martin the madman in 1829. Certain foundations then disclosed were believed by Mr. Browne to be at least of the eighth century, and more recently by Mr. J. T. Micklethwaite<sup>1</sup> as those of the seventh-century church.

In plate iii of his work Mr. Browne gives a plan of the remains, and in his description thereof is the following explanation :

The whole of the light shade in the plan represents grouted or concrete masonry, and the black broad lines that lie therein are the representations of hewn oaks, varying from 9 to 17 inches in breadth, and from 14 to 24 inches in depth ; which have been imbedded in the concrete foundation of the structure. In some instances the whole of the oak is gone, whilst in several, large portions of the heart of the tree are remaining as sound as when first imbedded. A perfect impression of all the irregularities of the surface of the timber is left in the cement in which they were imbedded.

The extent of the substructure passages formed by the decaying of the oaks, was ascertained by floating united rods on the water that was found partially lodging in them.<sup>2</sup>

Here there is no question as to the bedding of oak timbers in the foundations of early buildings, and it will be noted that in some places the timbers had utterly perished, as at Old Sarum, Lewes, and Richmond. It is also possible that since the York foundations were laid in boggy ground, additional strength was the object aimed at in inserting the timbers.

The Report of our work in 1915 may now end. We were fortunately able to accomplish practically all that we had set out to do, to add something to our plan, and to gain useful information as regards the resumption of our work, with a fair amount of certainty that there are interesting remains before us as soon as we can begin again.

The SECRETARY had brought drawings to show how the timbering of walls was carried out at Richmond Castle, Yorks. The eastern curtain wall, of late eleventh-century date, was built on a slope where the rock-bed failed, and the only foundation consisted of two beds of clay, with underlying gravel which was not reached by the Norman builders. The wall had slipped some feet down the slope, and during the repairs lately carried out by the Office of Works, the construction of the timber which had served to strengthen the masonry was revealed. There were two

<sup>1</sup> *Archaeological Journal*, liii (1886), 306.

<sup>2</sup> John Browne, *The History of the Metropolitan Church of St. Peter, York* (London, 1847), i, 7.

tiers of beams, laid lengthwise in the wall and connected by cross timbers; there were also vertical timbers joining the two tiers. The longitudinal beams were lapped over at the ends, and probably fastened together with iron dogs, but the percolation of water had entirely destroyed the wood. The purpose of the framework was to strengthen the wall till it solidified. A Gaulish fort mentioned by Caesar was walled with rough stone and turf strengthened with timbers, and the speaker had seen something of the same kind in Egypt, where acacia beams and palm-tree stems were used.

Mr. BUSHK-FOX suggested that the system was borrowed from Roman construction. Wattle and daub had been found at Wroxeter with beams forming a framework for the wall and plaster. Reinforced concrete at the present day was an adaptation of the same principles.

Sir WILLIAM HOPE replied that the investigation was not complete, as much material had still to be cleared away, but the next report would supply further details. Colonel Hawley and himself hoped to continue on the same modest scale, as there had been no break in the work hitherto, and continuity was desirable in every way.

The PRESIDENT was interested in the new structural details brought to light during the short and economical season. The system of timbering was familiar to himself from excavations on ancient sites in Crete, where a timber frame had been necessary to hold together stone rubble and sun-dried bricks. As early as 3000 B.C., beams were used for walling in horizontal, transverse, and vertical positions, and finally came to support immense weights of ashlar. In restoring the buildings, girders replaced the beams. The system went back in Italy to the Terramara period, similar conditions clearly producing similar results. The Society had reason to be grateful to Sir William Hope and Colonel Hawley for continuing the work at Old Sarum as well as for presenting a report of so much interest.

Sir WILLIAM ST. JOHN HOPE, Litt.D., D.C.L., read the following note on the tombs of two bishops in the cathedral church of Salisbury:

In the presbytery of the cathedral church of Salisbury, within the third arch from the east on either side, are two prominent canopied tombs. For some time they have been and are still claimed by various writers as the tombs of bishop Robert Bingham on the north and of bishop William of York on the

south. I may point out incidentally that bishop Robert died in 1246, and is believed to have been the first bishop to be buried in the new church, but since the high altar was not hallowed until 1258 it is difficult to understand how he could have been buried in the unfinished presbytery. The same remark applies to bishop William, who died in 1255-6, but he is said by some authorities to have been buried *ad altare Sancti Iohannis coram altare apostolorum*. This, however, was one of the three altars hallowed in 1225, and stood at the east end of the north aisle of the presbytery.

A short time ago the Rev. Christopher Wordsworth, subdean of Salisbury, asked my opinion as to the date of the tomb ascribed to bishop William, adding that its canopy was ornamented with ball-flowers. I had an opportunity soon afterwards of standing with the subdean in the presbytery at Salisbury and of examining the two tombs. Both are works unquestionably of the fourteenth and not the thirteenth century, and unless evidence to the contrary is forthcoming from some quarter unknown to me, it is difficult, in my opinion, to associate with them any longer the names of bishop Robert and bishop William. Whose tombs then can they be?

The latest word upon the subject is to be found in a paper published only a few years ago by the late Mr. A. R. Malden, F.S.A., on 'The burial places of the bishops of Salisbury'.<sup>1</sup> In describing (on p. 343) an opening of the tomb on the north side of the presbytery in 1900, when the remains of a bishop were seen in it, Mr. Malden writes:

Robert Bingham (1229-46) was buried on the north side of the presbytery, where there is a large tomb surmounted by an arch.

Concerning the monument on the south side, Mr. Malden writes (p. 34):

There seems to be no difference of opinion as to the position of the tomb of William of York (1247-56), or as he is called in the *Obit Kalend.* William of Wilton. It is on the south side of the presbytery opposite to that of Bishop Bingham.

As to there being 'no difference of opinion' with regard to the ascription of this tomb, it is interesting to note that John Britton, in his *History and Antiquities of the Cathedral Church of Salisbury*, published in 1836 but with a preface written in 1815, in describing the two monuments under notice states (p. 98) that the northern one is 'conjectured to belong to Bishop Bingham', while concerning the southern he writes: 'It is said to cover the remains of William of York who died 1627 [*sic*], but the style of the arch indicates a later age.'

<sup>1</sup> *Wills. Arch. and Nat. Hist. Magazine*, xxxvii, 339.

In the plan of the church published by Dodsworth in 1814 the tombs numbered by him as no. 20 and no. 25 are assigned, as now, to bishop Bingham and bishop William of York.

The same ascriptions are to be found on the important plan published by Richard Gough in 1796,<sup>1</sup> and made before the church was so unhappily dealt with by Wyatt. Gough also notes a monument in the last bay of the quire behind the stalls on the south side, numbered 25, as that of bishop Simon of Ghent, and another, numbered 28, in the corresponding place on the north side as that of 'Bishop Robert [*sic*] Mortival'. Both have since disappeared.

There can, I think, be little doubt that Richard Gough is responsible for assigning the two tombs in the presbytery to bishop Robert and bishop William, since all the earlier authorities that I have been able to consult tell a different tale.

In 1753 and again in 1774 there was published in London a work entitled *A Description of that admirable structure the cathedral church of Salisbury*, the authorship of which is generally ascribed to one Francis Price. It contains a description of all the inscribed monuments then in the church. But this seems to have been taken verbatim and literatim from an earlier work, first published in Fleet Street, London, by E. Curl in 1719, of which a second edition appeared in 1723.

The several editions of both works all contain this passage:

In the *North isle* on the side of the Quire under an arch in the wall lies Bishop *Roger de Martival* (with only a Cross embossed on his tomb) who died 14 March 1329.

Neither work mentions the southern tomb, but it will be noted, from the passage just quoted, that the northern tomb from 1774 backwards to at least 1719 had an ascription different from that which Gough has given.

The next authority to be cited is a much earlier but quite as good a one, namely John Leland, who in his well-known *Itinerary*<sup>2</sup> writes in this wise:

In Presbyterio ex parte Bor.  
Audeley Episcopus Sarum.  
Rogerus Mortyvalle Episcopus Sarum,  
qui plurima huic contulit ecclesiae.  
Obiit 14 die mensis Martii, a<sup>o</sup>. D. 1302 [*sic*].

Ex parte Australi Presbyt.  
Simon de Gandavo Epus Sarum : obiit  
a<sup>o</sup>. D. 1297 [*sic*] 4 Nonas Apr.

In med. Presbyterii  
Robertus Wyville Epus Sarum.

<sup>1</sup> *Sepulchral Monuments*, vol. ii, p. cccxxix, pl. xxxix.

<sup>2</sup> New edition by Lucy Toulmin Smith (London, 1907), i, 264.

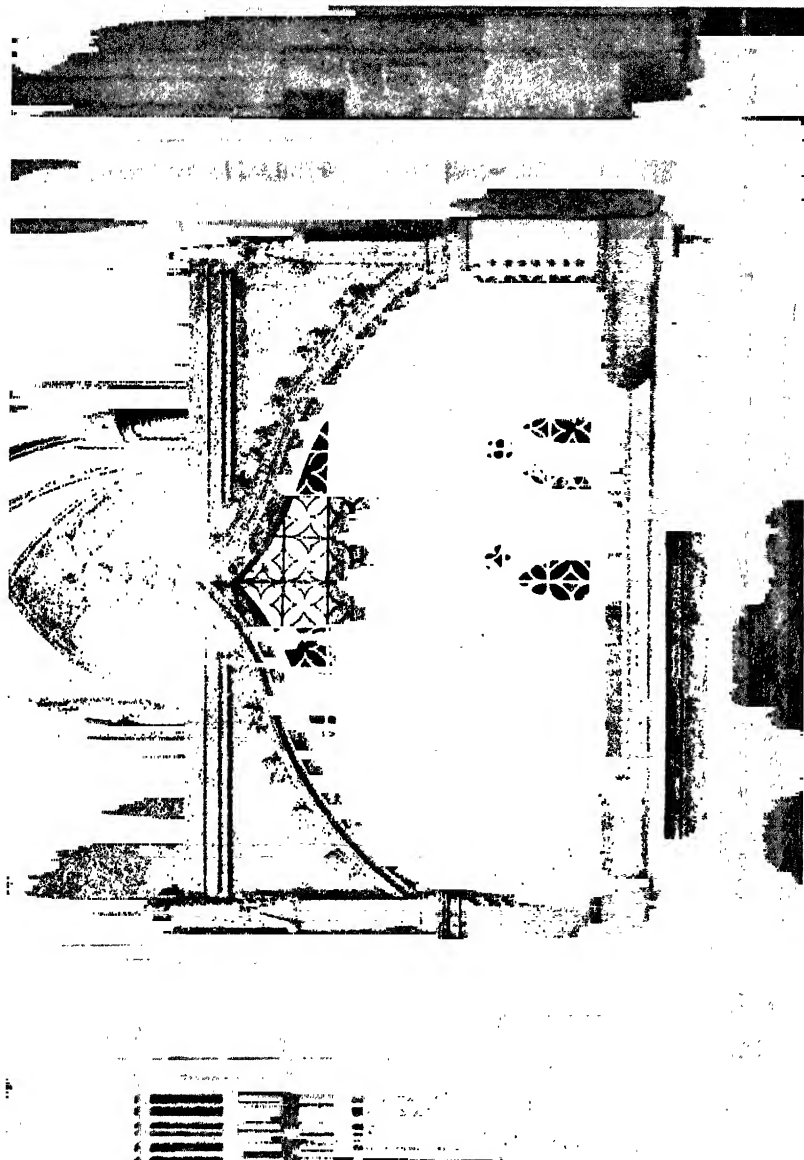


Fig. 1. CANOPIED TOMB OF BISHOP SIMON OF GHENT IN SALISBURY CATHEDRAL CHURCH





Of these four monuments, that of bishop Audley is still standing, where the Easter Sepulchre was probably placed formerly, in the bay east of the tomb at present called bishop Robert Bingham's, which Leland assigns to Roger Mortival.

The monument of bishop Robert Wyville, with its curious brass, has been moved elsewhere, but the tomb that Leland calls Simon of Ghent's still faces the tomb of Roger Mortival. Leland may be wrong as to his dates, but hardly in properly describing the tombs as 'in the presbytery on the north side', and 'on the south side of the presbytery'.

A final and far stronger authority is afforded by certain directions in a fifteenth-century Sarum *Ordinale* and Customary now in the British Museum.<sup>1</sup> In this the order *De modo turificandi altare* at the first evensong on Christmas Day and other double feasts begins with a direction: first for the ceremonial censuring of the high altar by two priests, then for their censuring the altars immediately outside the presbytery, four by one priest, three by the other. If the bishop were present and took the place of one priest as *executor officii* he censured the high altar only, going round it and censuring the right or south horn while the priest censured the left or north horn. Both then took their places on the farthest step from the altar, first bowing themselves towards the altar; afterwards the bishop censured the tomb of Dan Simon the bishop, and the priest the tomb of Dan Roger the bishop. The Latin direction is quite clear:

Hii ita[que] peractis, ad extremum gradum ante altare uterque se inclinat ad altare, episcopo postea incensante tumbam Domini Symonis episcopi, excellentiore vero tumbam domini Rogeri episcopi.<sup>2</sup>

And it is perfectly certain that these tombs were *in* the presbytery and not somewhere outside it, as Gough and later writers have assumed.

It is evident therefore that the monument now called William of York's is really that of Simon of Ghent, and the one called Robert Bingham's that of Roger Mortival; and be it remembered that when Leland saw them they still bore inscriptions by which their identity could be established.

The architectural evidence is likewise in favour of this view.

The tomb of Simon of Ghent has an ogee canopy with shafts decorated with the ball-flower characteristic of work done *temp.* King Edward II, and conforms quite well with the date of the bishop's death in 1315 (fig. 1).

The tomb of Roger Mortival is of somewhat later character,

<sup>1</sup> Arundel MS. 130. There is an earlier copy (MS. 175) at Salisbury of the latter part of the fourteenth century.

<sup>2</sup> Frere, *Use of Sarum* (1898), i, 115.

and has for crockets charming figures of sleeping angels. Bishop Roger died early in 1330, and the monument bears every appearance of having been set up then or soon afterwards (fig. 2).

One more point. Each tomb is covered by a flat marble slab with the casement of a lost brass. That over bishop Simon was a half-length figure of the bishop holding before his breast an inscription of some kind. That over bishop Roger had a half-length figure of him with his crosier full-size set upon or within a floriated cross. The cross has a square set lozengewise on either side of the upper leaf, and two other like squares below the side leaves. The bishop seems to have held before him a tablet of some sort. These must, therefore, no longer be quoted, as they are by Haines and other writers, as of the thirteenth century, but be put in their proper places as lost brasses of the first half of the fourteenth century.

Rev. E. E. DORLING rose in defence of the Bingham tradition, which was an old one in Salisbury and had been upheld by the late Mr. Arthur Malden. He admitted that facts both old and new had been ably handled in the paper, and the architectural evidence rather shook his own belief in the tradition. According to the Salisbury service-book, Bingham lay on the north side of the presbytery: he had succeeded Richard Poore, the first founder of the new church. After the latter's translation to Durham, Bingham had carried on the work and was regarded as the second founder of the church; hence he would be fittingly buried on the north side of the high altar, with his successor William of York on the opposite side. Leland's dates were wrong and his evidence was the less disconcerting. The following memorandum signed by Mr. Malden and kindly supplied by Canon Christopher Wordsworth, subdean of Salisbury, threw light on what was to himself a painful incident: 'On Friday, 7 December 1900, the tomb of Robert Bingham, bishop of Salisbury 1229-46, was opened in the presence of Canon E. R. Bernard, chancellor of the cathedral, C. W. Holgate, registrar of the diocese, A. R. Malden, deputy registrar and chapter-clerk, Rev. E. E. Dorling, vicar of Burcombe, Rev. A. E. G. Peters and Rev. R. G. Bartelot, missionaries of the Society of St. Andrew, C. Blomfield, Esq., architect, Rev. O. Smith-Bingham, Mrs. Bingham and their son, G. Freemantle and R. Adey, vergers, Robert Brindley, clerk of the works, and Soper, mason, with two labourers. The slab was removed, and it was then found that there was another large Purbeck slab over the grave. The stones on the south side of this were then removed, and two of the side stones taken out, when the coffin was discovered. It was made of wood with a leaden outside

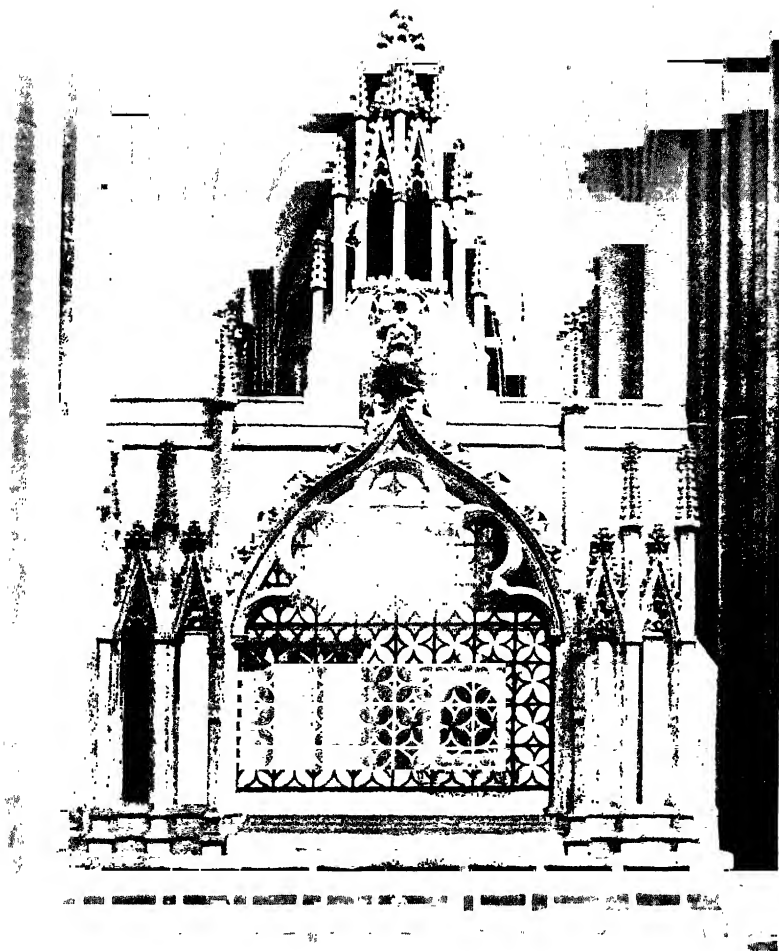
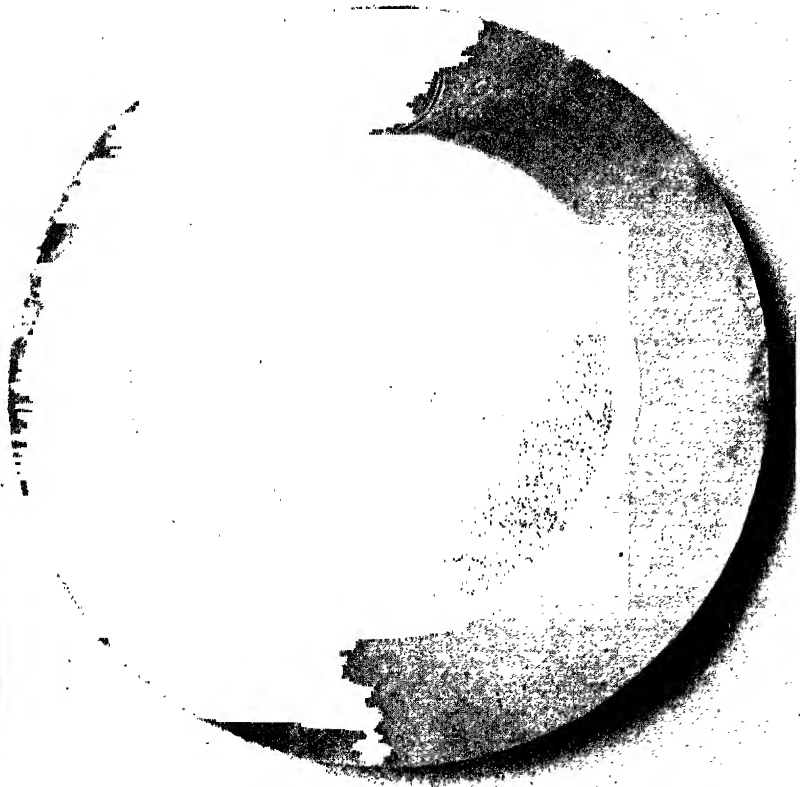


Fig. 2. CANOPIED TOMB OF BISHOP ROGER MORTIVAL IN SALISBURY CATHEDRAL CHURCH



covering, and the top had fallen in. When the lead was bent back, a chalice (lying on its side near the left shoulder), a wooden pastoral staff and metal buckle were seen, also the bone of the left arm, one thigh-bone, and part of the vertebrae. The



MEDIEVAL PATEN AT PENTROBIN CHURCH, FLINTSHIRE.

bones were covered with a dark substance which crumbled on being touched, probably the remains of vestments. It was thought undesirable to disturb the remains further.' At the moment of opening the tomb, a faint and beautiful odour as of incense was noticed. The investigation was primarily due to the Rev. O. Smith-Bingham, who promised to restore the brass if he were satisfied that the tomb was that of his ancestor. The inference was that the evidence was not convincing.

Sir WILLIAM HOPE admitted that Leland sometimes tripped in the matter of dates, but held that he was extremely accurate in his facts and knew much about ancient buildings. In the historian's time everything was going on as it had been for centuries, and excellent sources of information were then accessible. The censuring of tombs had not then been discontinued, and Leland could have made notes on the spot. As actual documents of the church referred to the manner of censuring the tombs, there was hardly room for any doubt as to the ascription to Simon and Roger.

Sir WILLIAM ST. JOHN HOPE exhibited a silver-gilt paten (see p. 189) from Pentrobin or Pentrehobin church, Flintshire, on which he read the following note :

The paten which I am enabled to exhibit through the kindness of the Rev. W. F. John Timbrell is  $5\frac{1}{4}$  in. in diameter, and of silver-gilt, with one single depression, and so belongs to type E, form II, of Hope and Fallow's classification.<sup>1</sup>

The device in the middle consists of a large cross paty on a hatched ground, enclosed by three concentric rings, of which the second is dotted: the diameter of the whole is  $1\frac{1}{4}$  in.

There is also a second cross paty, also on a hatched ground, but within a single ring, in all  $\frac{7}{8}$  in. in diameter, engraved upon the rim of the paten.

There are not any hall-marks; but the paten probably dates from about 1510. Whether it be of English make or not is a question. The use of a mere cross for the central device is at present unknown as regards English medieval patens, and the second cross on the rim is another exceptional feature, found here only on Bishop Foxe's gold paten of 1507-8 at Oxford, and on a later paten *c.* 1520 at Earls Colne in Essex. A consensus of opinion rather inclines to a foreign source for the paten, which is in any case one of much interest.

Mr. LYON THOMSON thought the paten was of foreign origin, as English examples usually had the *Dextera Dei*. The marks on the rim might have been an erasure or a foreign assay, which took a zigzag form, the English scraping being straight and not so deep.

Rev. L. GILBERTSON said that if there was an assay mark there should also have been a hall-mark.

Thanks were ordered to be returned for these communications and exhibition.

<sup>1</sup> *Arch. Jour.*, xliii, 159.

THURSDAY, 13th APRIL 1916.

Sir ARTHUR JOHN EVANS, Knt., D.Litt., F.R.S., President, and afterwards Sir CHARLES HERCULES READ, Knt., LL.D., Vice-President, in the Chair.

The following gifts were announced, and thanks for the same ordered to be returned to the donors :

From the Author :—The chancel of English churches. By Francis Bond. 8vo. Oxford, 1916.

From the Author :—The hundred of Exminster in early times. The early history of the principal manors in Exminster hundred. Index to papers on Exminster hundred and the manors in the same. By Rev. O. J. Reichel, F.S.A. 8vo. n. p. 1915.

Notice was given of the Anniversary Meeting to be held on Thursday, 11th May, at 2 p.m., and lists were read of the Fellows proposed as President, Council, and Officers for the ensuing year.

EDWIN FRESHFIELD, Esq., LL.D., F.S.A., read the following notes about three Greek crosses—one from the Parthenon at Athens, and two from the ruins at Elefsis :

The interest of these crosses depends in a great measure upon the places in which they are. The first cross is very carefully incised, not merely scratched, upon the sixth column on the left side of the Parthenon as you approach it from the Propylaea. The other two are carved upon two very curious pillars which no doubt came from the great buildings at Elefsis, probably from the temple, and were used in the small Byzantine church of St. Zachariah, which was built on the hill behind the temple out of the ruins. These two pillars are now standing outside the museum into which the old church of St. Zachariah was converted within the last fifty years. A new church dedicated to the same saint has been built a few hundred yards farther along the hill. These crosses also are very carefully cut.

I begin by saying a few words upon the title of my notes.

Three Greek crosses. These objects certainly are Greek crosses because they were made in Greece and are the representation on Greek buildings of a Greek's conception of the cross at the time they were incised. But they are not what are popularly called Greek crosses. I have tried very hard to get a neat popular definition of a Greek cross. I have consulted Dr. Mason Neale's *History of the Eastern Church*, Mr. Lethaby's interesting work, and Viollet-le-Duc in vain to get a definition worthy

of a learned Society, and I have reluctantly fallen back on Sir Walter Scott's. My quotation is taken from the novel of *Count Robert of Paris*, and is put by Sir Walter into the mouth of the Ecumenical Patriarch Zosimus. The patriarch's speech, according to Sir Walter Scott, took place at a Great Council of the Empire in the palace of the Blachernae when the approach of the Crusaders under Godfrey de Bouillon was announced by the Emperor Alexius Comnenus to his council. The patriarch's contribution to the discussion is this: After speaking of the possibility of the Crusaders making a permanent settlement in the empire, he says: 'I trust that no settlement made under the Latins will be permitted by your Majesty to establish itself in which the Cross shall not be elevated with limbs of the same length instead of that irregular and most damnable error which prolongs in Western Churches the nether limb of that most holy emblem.' This no doubt expressed in flowery language Sir Walter Scott's idea of a Greek cross, and what is still I believe the popular idea.

It is a curious comment on the speech put by Sir Walter Scott into the patriarch's mouth that Godfrey de Bouillon certainly did establish a settlement, and gave for the arms of the Terra Santa a cross with four equal arms, and equally certain that the Hospitaller Order of Saint John fixed for its badge a cross which we call the Maltese cross (a shape of cross which was in common, indeed general use, all over the East as a form of ornamental cross from the earliest time), and which also has four equal arms. Professor Ramsay and Miss Bell, in their book on the churches at the Kara Dag and elsewhere, use the term 'Greek Cross' for a cross with equal limbs, and it may be that it is useless to contend against the practice of calling a cross with equal limbs so. But the Byzantine Greeks certainly did not accept that as their conception of the shape of a cross.

Procopius, in his work called 'Peri Ktismaton', describing the Church of the Apostles at Constantinople, says that it was 'cruciform', and that the eastern and transverse arms were equal, but that the part towards the west of the crossing was as much longer than the other parts as was necessary to make the church in the shape of a cross. Therefore in the sixth century Procopius did not consider that to be a cross the limbs must be equal. The architects of Procopius's time, and certainly those who built and ornamented Aghia Sofia and St. John's Church and the Great Church at Ephesus, did not think so. The Byzantine cross which appears in all the buildings built or decorated in the reign of Justinian shows their conception of a cross. It is certainly the most beautiful of all forms.

It is very difficult to generalize upon the difference the Greeks



made between crosses with equal arms, which are ornaments in abundant use, particularly when represented in a circle, and one made of the description given by Procopius. I think when they used a cross merely as a decorative ornament it was made in every sort of shape; but if the cross was intended to be a sacred symbol upon a building, it was made as a cross should be. In trying to arrive at this, I have taken pictures of a number of crosses collected from buildings of different dates in countries where Greek was spoken wherever I could find them. I have often tried to arrange them approximately according to their dates, and up to a certain date that is not difficult. The result of this is that I think the Greeks used every sort of cross indiscriminately as ornaments, but not I think when they were intended as symbols, and that all the symbolical crosses after the sixth century were Byzantine in shape, and particularly so on tombs.

But to return to the three Greek crosses, the subject of this paper.

Previous to the War it was my habit every year to spend a portion of it at a home I have in Smyrna. A few years ago, on my way from Smyrna to England, I had to spend compulsorily some days in Athens, and I was interested in examining the incised and scratched inscriptions of various sorts on the walls and pillars of the Parthenon, and also the action of the shot and shells which exploded against the building at the bombardment. I took photographs of some of these.

On the sixth pillar on the left side as approached from the Propylaea, I found that a cross had been, not scratched, but, as I have said, incised with great care. At the time I thought it might be a consecration cross cut upon the pillar when the temple was turned into a church, and I took photographs of it, more with the idea of preserving the fact of its existence than of exhibiting it, but I never examined it closely, though I used to look at it as I passed by Athens year by year. I do not know that it was a great discovery, but it was unknown to any of the guides, and I have impressed upon them the necessity of looking after it and interesting people in it.

Two years ago I turned my photographs into magic-lantern slides, and as my arc lamp is a powerful one, I observed about the cross some letters which I had not noticed in the small photograph. I had them enlarged and showed them to Professor Commander Gardner, R.N., who told me that they meant that the cross had been put in that place in fulfilment of a vow by some people, the initials of whose names were represented by the letters engraved by the side of the cross below the words of dedication.

I determined therefore on my way to Smyrna the last time

I went there, now two years ago, to examine the cross again, and if possible take a rubbing of it. I succeeded in doing this and in finding that besides these letters, the letters IC XC NIKA were incised on the four ends of the cross. Unfortunately in the interval since I last saw it, the pillar had been scraped, and the cross, though not effaced, was much less evident than it had been before the cleaning. I propose to ask the Society to accept the rubbing I took notwithstanding that it is a very bad one, and some of the pieces I had to take separately. It gives the size of the cross, which is a material feature and is evidence of its existence. I also give a picture of the cross, which was drawn from the rubbing and from my photographs. The extreme length of the cross, excluding the little cross at the top, is 16 in., the extreme breadth is 11 in. From the bottom to the middle of the crossing is just over 9 in., and from there to the top just under 7 in., and the width  $2\frac{1}{2}$  in. (fig. 1).

On each side of the upper part of the cross will be observed the letters ε ε (Epsilon, Epsilon) with four letters below each pair of Epsilon. The four letters below I take to be the initials of the persons who had it incised. The letters above would represent the words *ἔχω εὐχὴν* or *ἔχον εὐχὴν* or the plural, as the case may be. The names represented by the initials cannot be traced. From the initials, they may be of two people or of eight. The words of expressing a vow are familiar to us from two passages in the Acts of the Apostles, viz. the 18th verse of the 18th chapter, where St. Paul is recorded to have shaved his head at Kenchrea (*εἵχε γὰρ εὐχὴν*), and the second in the 23rd verse of the 21st chapter, where St. James, telling St. Paul what he wished him to do to show he conformed to the Jewish law, says: 'We have with us four men which have a vow on them' (*ἐστὶν ἡμῖν ἄνδρες τέσσαρες εὐχὴν ἔχοντες ἐφ' ἑαυτῶν*). The persons whose names are represented by the initials no doubt had made a vow which they fulfilled in this manner. Sailors have always been in the habit of making such vows, and it may be that this vow was in consequence of their being saved from some peril of the sea. There is nothing to support this idea on the pillar, but as a fact there were the pictures of vessels scratched upon the walls of the Parthenon close by. These have been scraped off.

There is nothing to fix the date of the cross except the words IC XC NIKA carved on it and the ornamentation. The ornamentation gives me the impression of its not being earlier than the tenth or later than the twelfth century, but I have never seen a cross exactly like it. There are many ornamental crosses in Greece. There is a small one on the wall of the monastery church at Kissariani, and one over the door at Daphne. There are also several fragments with ornaments in the museum in the

Temple of Theseus, and one or more crosses with a somewhat similar decoration at St. Luke's in Stiri. But I have never seen

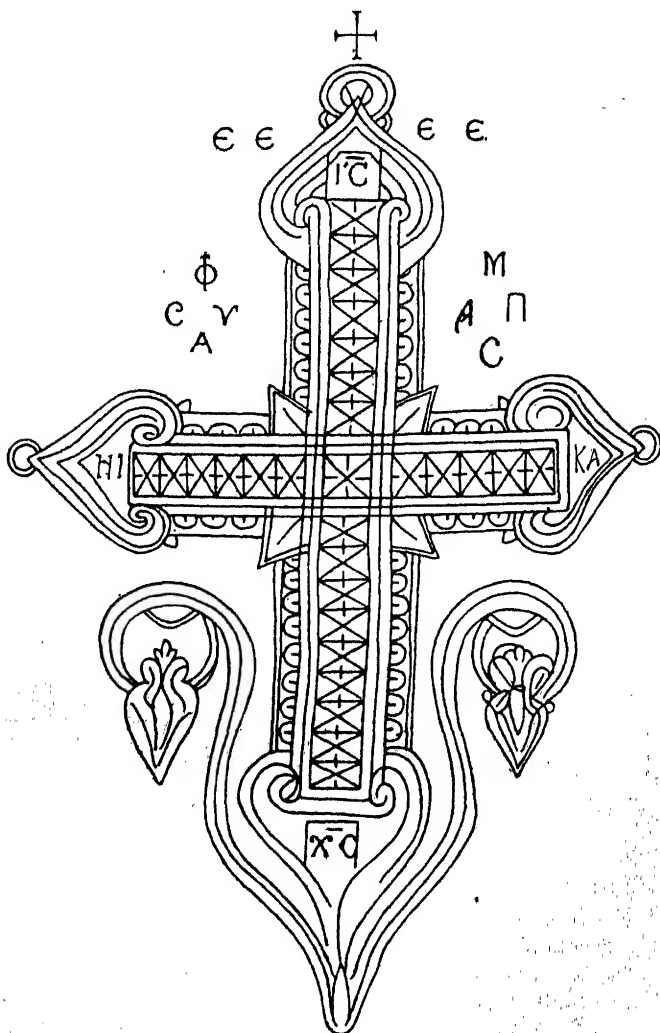


Fig. 1. CROSS FROM THE PARTHENON.

any cross quite like the one in question. It almost looks as if it was copied from an ornament. But as a fact I never saw a votive cross before, and should not know where to look for one. I came upon this by accident.

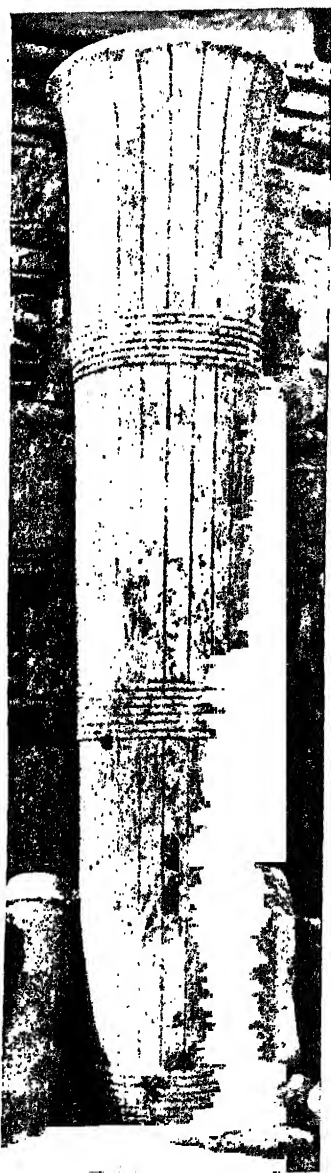


Fig. 2. PILLAR AT ELEFSIS WITH  
INCISED CROSS.

to speak, an authorized place, is on a coin of Leo the Isaurian as a legend without a cross, and, as upon the coin appears the name of his son Constantine, it must have been in use in the eighth century. But the Emperor Leo was apparently in the habit of using the cross with the letters, for Mr. Van Millingen in his account of the walls of Constantinople, in giving a description of a cross on a part of the wall built by Leo the Isaurian, shows a sketch of it with the letters  $\overline{\text{IC}} \overline{\text{XC}} \text{NIKA}$  in the four angles of the cross. On a coin of John Zimiskes, who was emperor between 969 and 976, is represented a figure of our Lord on one side and on the reverse a cross with the letters  $\overline{\text{IC}} \overline{\text{XC}} \text{NIKA}$ . So that, as far as the letters are concerned, while one may be confident that they were used from a very early period, I do not think their use with a cross could be put earlier than the reign of Leo, and I should think it is more likely that our cross is of the tenth than the eighth century, and I think even later.

This ends the story of the cross in the Parthenon.

On the occasion of the same visit to Athens, I drove to Elefsis by the road which passes Daphne. At that time I examined for the first time the two pillars with the two other crosses I wish to exhibit. The two pillars upon which the crosses are incised stand, as I have said before, on either side of the door leading into the museum on the hill above the ruins of the temple.

Before I found the crosses I was attracted by the appearance of the pillars, which were of a form which one did not expect, at least I did not expect, to see in Greece. They are very plain, almost Egyptian in appearance. It was in examining the pillars that I noticed the crosses. On reversing the photograph, it will be seen that when the cross was put upon the pillars, which was no doubt when they were placed in the church, the smaller end was used as a capital and the larger end as the base. When they were taken out of the church some years ago, they were again reversed and put in in the way in which they had no doubt been originally erected in the temple, that is to say, with a capital larger than the base; and so as the cross stands now it is with the longest end at the top. The crosses are of the usual Byzantine form. They are cut so as to fit between two of the divisions of the pillars, but, owing to the shape of the pillars, the middle division does not go quite straight through the cross.

The church is a small building, and when I first went to Elefsis, 54 years ago, I think it was still a church. I believe the pillars formed part of the ikonostasis. There are holes in them into which the woodwork was fixed. The next time I went there they were outside.

According to the measurements I made, the length of the cross is a little over 1 ft., the breadth a little over 6 in., the length of the upper limb just  $5\frac{1}{2}$  in., and the length of the lower limb just  $6\frac{1}{2}$  in. I have nothing further to say about the two crosses, except that they are quite representative and may have been made any time after the year 390, when the temple was destroyed and the Eleusinian mysteries came to an end.

Upon looking over some fragments on the hill at Elefsis, I found a fragment of an ornament which has a cross in a circle upon it, no doubt from the church. A few days later, among the fragments on the Acropolis at Athens, near the Erechtheum, I found one of a pillar, probably used in the interior of that building when it was a church, with a cross carved upon it of a Byzantine shape, I should think later in date than the crosses at Elefsis. Probably it was not an uncommon practice to cut crosses on pillars, but this was the only one I found there or, to the best of my recollection, in Greece.

I suppose the pillars at Elefsis were part of a very old building of which there are abundant traces in the excavations, perhaps the very earliest, for the fragments of the architecture which remain show that the later decoration of the temple and buildings must have been gorgeous and ornate.

The PRESIDENT said the Byzantine cross was remarkable, and raised various questions. The popular notion was that the

Greek cross was equal-limbed, but the usual ecclesiastical cross in the fifth and sixth centuries was practically of the Latin form. The equal-limbed cross, on the other hand, existed at an early date and occurred at Silchester. It was associated with an altar on coins of Constantine, and as a pagan symbol had a much earlier history, as in Syria and Egypt. The symbolic spots on the cow of Hathor were decorated with equal-limbed crosses intended to represent the stars, and as such the form became an almost universal pictograph. A discovery of his own in Crete<sup>1</sup> showed its prehistoric use of that type. In the palace of Knossos, dating about 1600 B.C. and contemporary with the beginning of the New Empire of Egypt, a shrine-deposit was found containing a marble cross with equal limbs and faience representative of the snake-goddess with Egyptian elements. He showed an example of the so-called Christian monogram on a coin of the third century B.C., where it clearly referred to an individual magistrate of Tarentum; it was only appropriated later for Christian purposes. The Latin cross occurred on a coin with the vision of Constantine, and was often seen on a pyramidal base: a parallel case in his opinion was the Bledlow cross on the Chilterns, near Princes Risborough, which was probably in opposition to the pagan white-horse, near Uffington. Excrescences appeared on the limbs later, and led to such forms as that from the Parthenon exhibited by Dr. Freshfield, which was later than the coin-types of the tenth century.

Mr. EDWIN FRESHFIELD, Jun., said that he knew of no example of such a cross in North Africa. Three large collections of crosses in North Africa had a special interest of their own. These collections were in the church at Enfida, half-way between Tunis and Sousse, where a collection of mosaic tombs was discovered showing nearly every kind of cross, including the X P and plain Latin and Greek forms. Another collection was preserved in the Alexandria Museum, where the Latin and the Greek crosses would be found side by side. The third collection was to be found in the monastic churches at Sohag in Egypt, supposed to date from the time of the second Theodosius. In these two churches examples of the Latin and Greek cross and the so-called Maltese cross would be found, but no example of the X P. An account of the forms of cross and monogram discovered in North Africa was to be found in vol. ii, p. 115, foot-note, of Stéphane Gsell's *Les Monuments antiques de l'Algérie*: Paris, 1901. M. Gsell illustrated nothing like the Parthenon example.

<sup>1</sup> Illustrated in *Annual of the British School at Athens*, 1902-3, p. 91, fig. 62.

Sir HERCULES READ was glad to see Dr. Freshfield after his long absence from the meetings, and was not surprised at the opulence of illustration, as that was always expected with the author's papers. The Parthenon cross differed in his opinion from any other shown, as it was not suitable for cutting in stone, but seemed to be a pen-and-ink design, calligraphic rather than sculptural; and it was therefore all the more astonishing on a column of the Parthenon.

Dr. FRESHFIELD, in reply, said that at first he looked on the cross as copied from a jewel, some traveller having perhaps seen such an ornament worn by a woman of the country. He agreed that the design looked like a sketch; but in spite of all his efforts the cross eluded classification.

The CHAIRMAN offered the best thanks of the meeting to Dr. Freshfield for his interesting contribution on a subject with which he was above all competent to deal, and still hoped that further research would enable one to date a building by the crosses it contained.

Captain J. E. ACLAND, F.S.A., as Local Secretary for Dorset, communicated the recent discovery of ancient burials at Dorchester. On the north-west side of the town a camp for German prisoners of war had been formed, and in December, 1915, during some constructive work, a stone coffin and its cover were discovered. Inside the coffin was a skeleton with head to the west, but there was no trace of pottery or grave furniture of any kind. Subsequently another stone coffin and a lead coffin were discovered. In the Dorchester Museum was another coffin, identical with that first found, which was discovered in 1855 in the same site. At present excavation was out of the question, but it was hoped that an opportunity might occur at a later date.

Mr. BUSHE-FOX held that there was no evidence as to date: neither lead nor stone coffins belonged particularly to the Roman period. On the other side of the town 200 burials, which had yielded a few Roman remains, had been found.

Sir WILLIAM HOPE remarked, in reference to the western position of the head, that there had been a house of friars at Dorchester.

Mr. REGINALD SMITH would have liked more details of the burials and surroundings. The orientation was presumably Christian, therefore there would be no grave-furniture to show

the date and nationality of the dead; if Roman, they would date from the fourth century. The coffin-lid, 15 in. thick, was too massive for any later period, and an outline of the sword found in the same cutting might help to fix the date. Roman lead coffins were often ornamented with a bead-and-reel pattern, but as there was no mention of decoration, the coffins were presumably quite plain.

The CHAIRMAN welcomed the paper as a local secretary's report, and regretted the absence of such details as the extreme length of the coffin and its general shape. On the evidence available he was inclined to date the find as Roman, as it was far from any building and had no relation to the ancient camp. It would be rash to say more at present, but the balance of evidence was in favour of such an origin. Captain Acland would receive the Society's thanks for his report.

The Rev. R. B. CATON, M.A., exhibited the matrix of the seal of William de Salperwick recently discovered in Hepworth churchyard, Suffolk. The matrix is described and illustrated in the *Proceedings of the Suffolk Institute of Archaeology*, xv, 253.

Thanks were ordered to be returned for these communications and exhibitions.

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THURSDAY, 4th MAY 1916.

Sir ARTHUR JOHN EVANS, Knt., D.Litt., F.R.S., President, in the Chair.

The following gifts were announced, and thanks for the same ordered to be returned to the donors:

From the Editor:—Abstracts of the charters and other documents contained in the chartulary of the Cistercian abbey of Fountains. Edited by W. T. Lancaster, F.S.A. 2 vols. 8vo. Leeds, 1915.

From the Committee of the Museum and Art Gallery, Reading:—The pottery found at Silchester, a descriptive account. By Thomas May, F.S.A. Scot. 8vo. Reading, 1916.

From the Public Record Office:—

1. Calendar of Patent Rolls, Edward III, 1374-7.
2. Calendar of State Papers, America and West Indies, 1704-5.

From E. Towry Whyte, Esq., F.S.A.:—Water-colour painting of the west door of Whitby Abbey, made in 1880 by the donor.



A special vote of thanks was accorded to Mr. Lancaster for his gift to the library.

Notice was again given of the Anniversary Meeting to be held on Thursday, 11th May, at 2 p.m., and lists were read of the Fellows proposed as President, Council, and Officers for the ensuing year.

The Right Rev. BISHOP BROWNE, D.D., D.C.L., Vice-President, read a paper on the Llywell stone in the British Museum, in which he suggested that the scenes incised on one side were of the nature of picture-writing. He also suggested that the possible origin of Ogams could be explained by the fact that the various symbols could be represented by the hand and fingers.

Bishop BROWNE also read a paper on the ivory chair of Maximian at Ravenna, in which he suggested that the ornamentation upon it could be connected with that on the Ruthwell and Bewcastle crosses.

Bishop Browne's papers on the origin of Ogams and the chair of Maximian are printed on pp. 258-61, below.

Sir MARTIN CONWAY had on more than one occasion cited Ravenna parallels to the Ruthwell and Bewcastle crosses, especially in the case of the figures with haloes, which appeared under a round arch or a round-headed depression on the shafts. There were also Coptic parallels from Egypt, and the ivory throne showed that there was Coptic influence at Ravenna. One of the panels represented the baptism of Christ, who was shown as a child. It was a curious fact that between the third and sixth centuries Christ was normally so represented in that scene. The earliest representation of the baptism was in the catacomb of Callixtus, where both John the Baptist and our Lord appeared as young men; but in the same catacomb there was a wall-painting of the third century showing Him as a child, and another at Rome of the fourth century; and such was the rule on objects that could be assigned to Egypt, Asia Minor, or Syria. Like most other indications, the Ravenna throne pointed to the Levant as the source of that type of the baptism. Possibly owing to the misfortunes of Ravenna, workmen were cast adrift and worked on the Bewcastle and Ruthwell crosses.

Professor LETHABY stated that about two centuries ago, as was well known, a head of a cross was found at Bewcastle which had a short runic inscription. This, even Professor Cook seemed to allow, was of early date, but the fragment was too small to have belonged to the great cross. It would have been a

remarkable chance if the great cross, which we supposed to be seventh-century work, should in fact be late, although there was another unrelated cross of the seventh century standing close by. The probability was that the fragment was from a foot cross or other companion to the great cross, and that both were equally early.

As to the authenticity of the runes with the name of Alchfrith, he had tried the following test: After making a tracing of the runes from Professor Collingwood's photograph, so as to have all marks in their true position as a basis, he made from it a set of other tracings on which were severally put down the strokes which could best be identified from the older representations of the inscription—from Smith's in the *Gentleman's Magazine* to that which was fortunately published by Maughan in vol. xi of the *Archaeological Journal* before he had any theory of interpretation. He then laid these tracings one over the other, obtaining thus a composite result which confirmed Maughan's final version very largely indeed with practical certainty for the first three lines and the name Alchfrith; the rest was very doubtful.

He had also observed that the figure carrying a hawk, which was carved on the cross, was curiously like figures bearing birds on their left hands, which occurred on several of the older Saxon coins, one of which was assigned to Aldfrith of Northumbria in the British Museum *Catalogue of Coins*. The figure on the cross, like those on the coins, was doubtless what may be called a 'portrait', and the coins decided against Professor Cook's contention that hawking was unknown in Britain until the ninth century.

SIR HERCULES READ referred to Mr. Dalton's treatment of Byzantine art in all but its architectural phase: six pages were devoted to the chair of Maximian, and all the essential points discussed.<sup>1</sup> There was a great distinction between the art (and possibly the origin) of the figure sculpture on the front, and the ornamental details, that had a different prototype. The arrival of that type in northern England from the East was also explained in Mr. Dalton's book. The only theory that stood the test of investigation was that England was not indebted to foreign craftsmen, but imported as models many of the smaller portable specimens of Byzantine art. The figure-subjects, on the other hand, were of Greek descent, as for instance the St. Michael ivory in the British Museum.

<sup>1</sup> O. M. Dalton, *Byzantine Art and Archaeology*, 204.

The SECRETARY thought that Professor Cook's theory was already exploded. The two cross-shafts must date from the seventh century; and even if the style and iconography gave no clue to the date, there was the evidence of the slab at Jedburgh, which had absolutely the same detail as the Ruthwell cross. It might have formed the side of a sarcophagus, and had been preserved because it was built into the twelfth-century church as a piece of second-hand material. He had recently been working on the Jedburgh tower, and was able to report that another fragment had been found in the rubble core.

The PRESIDENT thought the meeting had been most fortunate both in the papers and discussion. The diffusion of artistic types in the country at that period was due especially to the importation of embroideries like those found in Egypt. Sassanian embroideries were known to have been introduced in St. Cuthbert's time.

Bishop BROWNE replied that the imports were not always of small size: Aldhelm, for instance, was said by William of Malmesbury to have imported a large work of art in the shape of a white marble altar, which from the dimensions given must have weighed a ton.

Thanks were ordered to be returned for these communications.

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### ANNIVERSARY.

THURSDAY, 11th MAY 1916.

Sir ARTHUR JOHN EVANS, Knt., D.Litt., F.R.S.,  
President, in the Chair.

William Chapman Waller, Esq., and Clement Oswald Skilbeck, Esq., were appointed scrutators of the ballot.

The PRESIDENT delivered the following address:

GENTLEMEN,

In spite of the War and the darkness of the London streets, which has been the cause of personal injury to more than one of our members, the Society has been able not merely to carry on but to secure valuable communications and successful meetings.

The work of excavation, indeed, has been necessarily restricted to some supplementary researches carried out by Lt.-Colonel Hawley and Sir William Hope at Old Sarum, which have brought to light interesting structural details. Financially the Society continues to be in a satisfactory position.

I regret to say that our losses during the past year have been somewhat exceptionally severe, including as they do names of conspicuous eminence. To those who have passed away from natural causes must also be added others fallen in the field of battle.

The following Fellows have died since the last Anniversary :

William Cleverley Alexander. 17th April 1916.

Harold Owen Bodvel-Roberts. — November 1915.

Alfred Denton Cheney. 17th May 1915.

Sir Arthur Herbert Church, K.C.V.O., F.R.S. 31st May 1915.

Robert Cochrane, I.S.O., LL.D. 17th March 1916.

William Hayman Cummings, Mus. Doc. 6th June 1915.

Francis Frederick Fox. 30th May 1915.

Sir George Laurence Gomme. 24th February 1916.

John Harley. 4th June 1915.

Richard Oliver Heslop. 3rd March 1916.

The Very Rev. Thomas William Jex-Blake, D.D. 2nd July 1915.

Lt.-Col. Valentine Hicks Labrow. 29th September 1915.

Arthur Francis Leach, M.A. 28th September 1915.

William Chambers Lefroy, M.A. 4th December 1915.

Hon. Sir Schomberg Kerr McDonnell, G.C.V.O., K.C.B. 23rd November 1915.

Henry Colley March, M.D. 15th February 1916.

Sir Clements Robert Markham, K.C.B., Sc.D. 30th January 1916.

Francis Morgan Nichols, M.A. 9th December 1915.

The Rt. Hon. Sir John Rhys, M.A., D.Litt. 17th December 1915.

Col. Sir Clement Molyneux Roys, C.B. 28th January 1916.

Rev. Ernest Bickersteth Savage, M.A. 22nd May 1915.

Robert William Twigge.

Wilfrid Ward. 9th April 1916.

Honorary Fellow :

Wolfgang Helbig. — October 1915.

The following have resigned :

Col. Robert William Edis, C.B.

George Rutter Fletcher.<sup>1</sup>

Col. Sir Reginald Hennell, Kt., C.V.O., D.S.O.

John Lewis.

The Rt. Hon. Sir Herbert Eustace Maxwell, Bt.

Rev. Edmund Robert Nevill, B.A.

Richard Duncan Radcliffe.

Charles Robert Rivington.

The following have been elected :

Alfred Billson.

Arthur Bonner.

George Granville Buckley, M.D.

Sir John James Burnett, Kt., LL.D.

Joscelyn Plunket Bushe-Fox.

Luke Gerald Dillon.

Thomas Henry Fosbrooke.

Sir John Pease Fry, Bt., M.A.

Walter Hindes Godfrey.

William Hammond, M.D.

Angelo George Kirby Hayter, M.A.

Sir Charles Holroyd, Kt., D.Litt.

Richard Cyril Lockett.

Oscar Charles Raphael.

Walter Lewis Spiers.

Edward Reginald Taylor.

George Dudley Wallis, M.A.

Albert Henry Whitin.

The names of three of our members are written on the Roll of Honour as having fallen in their country's service in the course of the last year. Mr. HAROLD OWEN BODVEL-ROBERTS, the son of the late Sir Owen Roberts, F.S.A., elected in 1908, was wounded in the battle of Loos, where he gained the Military Cross, and died in hospital near Dieppe in November 1915. The death of Lieut. JOHN HARLEY followed even more closely on his election to our Society, which took place on 4th March 1915. On the outbreak of the war he had thrown up his work and enlisted in the Artists' Rifles, subsequently receiving his Commission in the 13th Worcestershire Regiment. He was killed in his first action at the Dardanelles, where he had been attached to the King's Own Scottish Borderers, on 4th June 1915, after a membership of this Society of exactly three months. He had been engaged on historical research at the Record Office, and had contributed articles to the Hampshire volume of the *Victoria County History*, and edited reports on the MSS. belonging to the Earl of Esséx

<sup>1</sup> Died 7th March 1916.

and Colonel Frewen. He was engaged in editing, for the Historical Manuscripts Commission, the MSS. of Lady Maud Hastings.

In Sir SCHOMBERG McDONNELL, G.C.V.O., K.C.B., who died of wounds received in a communication trench between Ypres and Poperinghe on 15th November 1915, all those interested in the preservation of the ancient monuments of this country will deplore the loss of a powerful and energetic champion. He largely contributed to the organized efforts of the Royal Commission on Historical Monuments and those of the Advisory Board and kindred Commissions for Scotland. In 1911 he made a moving address to this Society on the Protection of Ancient Buildings and Monuments,<sup>1</sup> instancing some of the most outrageous cases of destruction, especially in the name of 'restoration', that had taken place in recent years and of which, as he justly remarked, St. Alban's abbey supplied the most glaring instance. There, as I myself remember, Norman turrets that offered too solid a resistance to the restorer's hand were actually broken up with the aid of blasting powder! It is not often, unfortunately, that such acts bring their own nemesis, but in this case it is some satisfaction to recall that the word 'to grimthorpe'—with a little 'g'—has crossed the Atlantic and is defined in an American dictionary of the English language as 'to mutilate an ancient building by restoration'. It is a convenient term for this class of restoration, which should not be forgotten!

Since our former President, then, Sir John Lubbock, first presented in its tentative shape the Bill for the Preservation of Monuments, no one has more effectively contributed to the cause that he had at heart than Sir Schomberg McDonnell. He was largely responsible for the successful passing of the Ancient Monuments Consolidation and Amendment Act of 1913.

A friend writes of him:<sup>2</sup> 'No man will be more grievously missed by those who enjoyed his friendship than "Pom" McDonnell, as he was affectionately nicknamed by his intimates. With him an imperious manner and a sharp tongue, and a witty withal, thinly concealed a fine, chivalrous, and lovable character. He did not suffer fools gladly, but he would help them. No man could keep a confidence better than he, and no doubt he will be remembered as one of the ablest and most brilliant of private secretaries. It is something to have won the private friendship and esteem of King Edward, King George, and Lord Salisbury; it is more to have deserved it.

'He left London a fortnight ago, with only one misgiving, that his health might balk him of his desire to "do his bit" at

<sup>1</sup> *Proceedings*, vol. xxiv, p. 15 seqq.

<sup>2</sup> *The Times*, 27th November 1915.

the front. His recent work at the Horse Guards was much appreciated by the G.O.C., Sir Francis Lloyd, and his loss is sincerely mourned by all.'

His last resting-place is marked by a simple mound in the little Flemish village of Abelle.

Among losses from natural causes of which special mention may be made, are Dr. W. H. CUMMINGS (elected 6th March 1884; died 6th June 1915), known to the world at large as a singer, conductor, and composer, who was keenly interested in old music and published a book on the origin and history of the National Anthem; Dr. W. JEX-BLAKE, who was for thirteen years head master of Rugby, and afterwards Dean of Wells (elected 6th June 1889; died 2nd July 1915). Among the additions to the school buildings with which he was connected was the erection of the School Museum. Mr. RUTTER FLETCHER (elected 2nd February 1893; resigned from ill health 31st December 1915; died 7th March 1916) was an assiduous member and Secretary of the Society for the Protection of Ancient Buildings, and had made a special study of Welsh pedigrees.

The fame of Sir CLEMENTS MARKHAM (elected 12th December 1861; died 30th January 1916) lies mainly in fields outside the scope of our Society. Between 1865 and 1878, however, he served several times on our Council, and in 1865-6 acted as an Auditor. His wide interests, moreover, which may truly be said to have ranged not only from China to Peru, but from Pole to Pole, covered much antiquarian ground. He published historical studies on the Incas of Peru, on Columbus and other 'Ancient Mariners', and was in turn Secretary and President of the Hakluyt Society. Stray papers of his on the Pedigree of the Markham Family, on the Display of English Heraldry in the Castle of Budrum, and on a Silver Tazza from Arlington Church, Devon, were published in the *Proceedings*, and one on Little Horkesley Church appeared in *Archaeologia*.

In Mr. ARTHUR FRANCIS LEACH (elected 1892; died 28th September 1915) the country has lost a well-known authority on the early history of education. Among his works were *English Schools at the Reformation*, *The Schools of Medieval England*, *Histories of Winchester College*, *Bradfield College*, and other schools, and much kindred material in the volumes of the *Victoria County History*. Among his communications to this Society is a paper on St. Paul's School before Colet, and others on early deeds and charters.

In Dr. ROBERT COCHRANE (elected 3rd March 1892; died

17th March 1916) the Society has lost an Irish antiquary of repute. He acted for many years successively as Secretary and as President of the Royal Society of Antiquaries of Ireland, and was H.M. Inspector of Ancient and National Monuments for the Board of Works in Ireland, having been at an earlier period its principal surveyor.

Among his principal publications were: *The Antiquities of the Western Islands of Scotland*, *The Ecclesiastical Antiquities of Howth*, *The Ancient Monuments of the County of Cork*, and he made numerous contributions to the *Journal of the Royal Society of Antiquaries of Ireland*, *Archaeologia Cambrensis*, and other archaeological, architectural, and scientific publications.

His work on the monuments of county Cork was an effort to initiate a classified, scientific record of the ancient remains of each county, after the manner of the *Ordnance Survey Letters*, compiled under Sir Thomas Larcom's scheme in connexion with the Ordnance Survey of Ireland. Dr. Cochrane had hoped to see this attempt followed by others in a general scheme to produce a work similar to that performed by the Royal Commissions on Ancient Monuments for England, Scotland, and Wales. No Royal Commission on these lines has been constituted for Ireland, and the existing lists of ancient monuments there are incomplete and inaccurate. Dr. Cochrane himself published a series of illustrated Annual Reports to the Commissioners of Public Works on the Ancient and National Monuments of Ireland, which are luminous accounts of his labours for their preservation.

Of his personality a friend writes as follows: <sup>1</sup>

'In the death of Dr. Cochrane the architectural profession in Ireland has lost one of its most cultured and distinguished members. He never aspired to brilliancy, or to attract public notice; but he was marked by absolute thoroughness in all he undertook, and by extreme caution in the expression of his views upon any architectural or archaeological problem, not rashly hazarding an opinion, unless he was absolutely certain of the ground upon which he stood. To attain this, no study was too laborious for him to undertake.'

SIR ARTHUR HERBERT CHURCH, Professor of Chemistry at the Royal Academy (elected 5th March 1896; died 31st May 1915), was the leading authority on the chemistry of painting. As such he constantly rendered great services to archaeological research in matters relating to his special studies. In connexion, for instance, with the antiquities of Corinium, in the Cirencester Museum, of which he wrote a Guide, he contributed valuable analyses of the pigments used in the Roman wall-paintings. He

<sup>1</sup> *Irish Builder and Engineer*, 25th March 1916.



assisted in the same way in the publication of the materials from the Minoan Palace at Knossos by supplying me with a careful analysis of the glaze, composition, and pigments of the native faience found there. So, too, in a communication to this Society<sup>1</sup> he threw a new light on a class of Cypriote cylinders that had been formerly regarded as haematite, but which he showed to be cast in an imitative paste formed of cuprous sulphide.

Sir Arthur Church's expert assistance towards the preservation of paintings in the National Collection and elsewhere was of great value, and was illustrated in a more modern instance by the case of the wall-paintings of the Houses of Parliament. For three years he was President of the Mineralogical Society, and himself added several mineral species to those hitherto known. He also published many books on agricultural chemistry, including the standard handbook. He had a great knowledge of precious stones, of which he left an important collection to the Nation, and was able to throw much light on the substance and origin of ancient gems. He also devoted much attention to Oriental metalwork and formed a fine collection, ultimately bequeathed to the Ashmolean Museum.

In Mr. WILFRID WARD the Society has lost a distinguished member, though his connexion with it lasted little over a year. He was elected on 4th March 1915, and died on 9th April of this year. He is best known as the author of a *Life of Newman*, and he published many materials towards the history of the Roman Catholic revival in this country, including his *Life and Times of Cardinal Wiseman*. But his labours had at most an indirect relation to the work of our Society.

We have suffered a great loss in the death of Sir LAURENCE GOMME, who was elected a member on 6th March 1879, and died on 24th February last. Born at Hammersmith, he was educated in the City of London School, where he was a contemporary of Mr. Asquith, and from his earliest years he was interested in the history and antiquities of his native city. His connexion with the municipal affairs of London began over forty years ago, and he was for many years clerk to the London County Council, to the organization of which he devoted his untiring energy with conspicuous success.

In his *Making of London*, published in 1911, and *London*, published in 1914, he did much to popularize the history of the city; and his enthusiastic devotion to its antiquities was instrumental in rescuing many features of Old London that might otherwise have been destroyed. His knowledge of Old London

<sup>1</sup> *Proceedings*, xix, 131.

topography supplied the names of 'Kingsway' and 'Aldwych' for the new thoroughfares between Holborn and the Strand.

But devoted as he was to all that concerned the ancient life and monuments of London, his mind was by no means that of a local antiquarian. It had a much wider range, which took in the scientific investigation of the origin of institutions and popular customs and beliefs.

The primitive Village Communities had for him a special interest, as will be seen from several communications to our Proceedings. In 1880 he published a work on *Primitive Folk Moots*, and in 1889 on *The Village Community*. He also made many researches into the open-field system of agriculture, and the open-air courts of Hundreds and Manors. He was for some time editor of the *Antiquary* and of the *Archaeological Review*.

But by many he will be most remembered as founder of the Folk-Lore Society, editor of its journal, and as a general promoter of interest in the subject. With this object in view he did not disdain the compilation of story-books for the young, but his main object was always to insist on the scientific side of the study. He published works on *Ethnology in Folk-lore* and *Folk-lore as an Historical Science*, and was always alive to the broader anthropological aspects of the subject.

The services of Sir JOHN RHŶS to Celtic studies are such that they will only stand in fuller relief with the lapse of years. He was elected a member of the Society on 13th June 1895, and died 17th December 1915, and though his name does not appear as a contributor to our publications it is safe to say that all those of us who have had to do with Ancient British antiquities owe a great deal to his researches and to his friendly aid, which was never wanting.

He was a thorough Celt, though perhaps of a physical type that goes back to a still earlier stratum of our population, and, as a Welshman born and bred, he may be said to have been racy of the soil of his native Principality. To the day of his death he still spoke English with a Welsh accent. Son of a yeoman farmer in Cardiganshire, he was in the best sense of the word self-made, but his outlook took a cosmopolitan tinge from his studies in French and German Universities, where he thoroughly assimilated the scientific and comparative methods of philological research, still at such a discount among our own classical students.

His influence at Oxford was limited by the passive antagonism of the surrounding tradition and the prevailing detachment from research, due to the tyranny of the Examination System. Yet no one who came into personal contact with him could fail

to be stirred by his whole-hearted zeal. His private conversation, lit up at every turn by playful humour, showed an enthusiasm for research and an absorption in whatever claimed his immediate attention, rare indeed even among great scholars. I remember a few months before his death, and at a time when he was already physically ailing, accompanying him, with others, to the Roman Villa at Chedworth, where he wished to examine a Romano-British inscription. On the way he was the life of the party; when he came to unriddling the stone he was lost to his surroundings and it subsequently became the starting-point of ingenious speculation. Few departments, indeed, of his subject received greater illumination from his researches than the dark period in British history that followed on the withdrawal of the Roman legions. Perhaps his latest publication was a letter to the *Athenaeum*, of the 25th September last, describing the discovery, at Penmachno, of another Romano-British gravestone erected to a 'son of Avictorius'—Anglo-Hibernicè 'Maguire'—'*in tempore Iustini Consulis*', in other words supplying a British reference to an era used in Gaul, dating from the Consulship of Justin II in A.D. 540. The highly interesting fact of the chronological dependence of Britain on Eastern Rome in the sixth century may certainly be taken to be the most important contribution to our knowledge of this period of British history that has been brought out in recent years.

Latterly Sir John Rhys undertook numerous journeys in France and Northern Italy with the object of examining on the spot the existing Celtic inscriptions, of which he published a Corpus in the *Proceedings of the British Academy*. In Monsieur Solomon Reinach's words 'this has become the necessary point of departure for every examination into these difficult texts. The commentaries of Rhys, often daring, bear witness at the same time to his profound knowledge and his perfect loyalty. Like D'Arbois he had a candid soul; the memories of these two admirable men of learning will remain closely associated.'

Besides his more special studies, such as were embodied in his epigraphic work, Rhys did much to bring various aspects of Celtic lore and history within the limits of general knowledge. Celtic heathendom, folk-lore, and the Arthurian legend all gave titles to his publications. But perhaps the work that has done most to aid the students of our early history has been his *Celtic Britain*. He was the first Professor in the newly-founded Chair of Celtic in Oxford University.

Professor, Principal, Privy Councillor, member of numerous Royal Commissions, notably those connected with Welsh and Irish education, Sir John Rhys's indefatigable labours will be missed in many departments. Throughout the length and

breadth of Wales itself he was personally known and beloved, and indeed, outside politics, might well have been described as its first citizen—the ‘Principal’, as it was said, not only of Jesus College, but of the Principality.

In our Honorary Fellow, Dr. WOLFGANG HELBIG, elected 7th June 1888 and who died in October 1915, archaeological science has to deplore the loss of one of its greatest and most respected representatives. His work covered the whole field of early Italian and Roman Archaeology, and can only be touched on here. One of his earlier services was to focus the results of Italian explorers, such as Chierici, Strobel, and Pigorini, into the early pile-dwellings and *terremare* of the Po Valley. He followed up with his own wealth of information the parallels instituted between these remains and the earliest culture of Rome and Central Italy, and in particular illustrated the analogies presented in their arrangement with the Latin *limitatio* and the setting out of temples and *Castra*.

Among Archaeologists of the older school, with the exception of Furtwängler, he was perhaps the only one who combined a comprehensive grasp of both the Prehistoric and the Classical material in Italy and Greece. It was this qualification that gave its special value to the monumental work,—in connexion with which his name will always be remembered,—on the Homeric Epic.<sup>1</sup>

It is true that many of the comparisons there instituted with the early Iron Age remains of Italy and Greece have been superseded by later discoveries. At the time when he wrote this work it was still permissible to call in the Phoenician as a ‘*deus ex machina*’. But the Cretan revelations, in particular, which substituted ‘Minoan’ for Oriental sources, cut the ground away from many of his premisses. The endeavour to adjust his views to the new aspects of the Homeric Questions thus opened out, indefinitely delayed the revised third edition of his work, on which he had been long engaged. When I saw him in Rome, after the result of the first campaigns at Knossos, he confessed himself shaken in many of his conclusions. When, about the close of the excavations in the Great Palace, he visited Knossos itself he could only describe his impressions by the words ‘my head felt like a windmill!’ (*Ich fühlte meinen Kopf wie eine Windmühle!*).

The final edition of ‘*Das Homerische Epos*’ never saw the light, and, however much on some accounts its non-appearance may be regretted, it is perhaps better so. It is difficult to see

<sup>1</sup> *Das Homerische Epos aus den Denkmälern erläutert*, Leipzig 1887, and compare his Memoir *Sur la Question mycénienne*, communicated to the Académie des Inscriptions in 1896.

how the older and the newer outlook on the points at issue could have been satisfactorily harmonized. The work as it stands will remain a brilliant analysis of the Homeric *realia* by the greatest master of the subject. It is for others to adjust the materials to later standpoints, which themselves must continually shift.

On purely classical ground few scholars have had so wide an outlook, and he had the special advantage of having access through his wife's connexions to the private, as well as the public, collections of Russia, which he frequently visited. He also made a profound study of the Campanian wall-paintings, tracing out their Hellenistic sources.

In his knowledge of the antiquities of Rome and Etruria Helbig had few rivals. His guide to the Collections of Classical Antiquities at Rome is the most authoritative work on the subject, and his frank exposure of the faking of tomb-groups from Faleria in the Museum of the Villa Papa Giulio raised a storm of indignation in official quarters. Probably no archaeologist in Rome, except Helbig, was in a sufficiently independent position to have dared such criticism.

He was emphatically an archaeologist of the old school. Living in a cosmopolitan atmosphere he was quite free from any national prejudice and by no means in good relations with the Government at Berlin. It is said that the ill will of Bismarck deprived him of his natural claim as second Secretary of the German Institute of Rome to succeed Henzen in its Directorship. Of ample means himself, married to an heiress of the great Russian family of the Trubetskoi,<sup>1</sup> he retired to the famous Villa Lante, on the Janiculan hill, overlooking Rome and the Campagna, once a possession of the Lante family. The villa itself was the fine construction of Giulio Romano, described by Vasari, and formerly contained his celebrated ceiling.

There are few among the archaeological pilgrims to Rome who cannot recall his genial hospitality in that dignified retreat. His fine library was at the service of all scholars. He was so little Chauvinist in sentiment that it was mainly through his instrumentality that many of the most important Italo-Etruscan sculptures reached the Ny-Carlsberg Museum at Copenhagen, called by its founder, his old friend Mr. Jacobsen, 'Helbig Museet'. He was quite capable of taking a detached estimate of his own country and some of its most prominent citizens. 'What a beautiful Emperor', he once pleasantly observed, 'the Kaiser would make for the French!' He, at least, never signed the 'Manifesto of the 93', and, as early as 1885, had protested against the invasion of German science by Prussian drill-sergeant methods, or 'Kaporalismus'.

<sup>1</sup> Princess Nadejda Shakowskaia.

I am well aware that the question of the expulsion or at least 'amoval' of German Honorary Members of this and other learned Societies in this country is in the air. There seems, at the same time, to be a general consensus of opinion that if any action in this matter be considered desirable it should be taken in common. To this end, indeed, your Council have empowered me to submit proposals on their behalf.

But I will not attempt to conceal from the Society my own feelings on this grave matter. Public feeling is legitimately excited against a nation which,—fresh from the orgy of massacre and red ruin, carried out by its hosts in Belgium,—has acclaimed the policy of the murder, without warning, of civilian men, women, and children, on the high seas, and it is clear that professorial apologists for such action, and doctors of medicine, who dishonour their humane profession, have put themselves beyond the pale. But strongly as I feel all this myself, I still dare express a hope that if any common action be agreed upon by this and other societies it may not be of a vindictive or indiscriminating character. The existence among German Honorary Fellows of savants belonging to that noble class of which the late Dr. Helbig stood forth as a conspicuous example—to whom the brotherhood of science was a bond at least as great as that of nationality and language—should give us pause before we carry out any too sweeping measures. In spite of the 'Gospel of Hate', let it be said to their credit, the learned societies and academies of Germany, with inconsiderable exceptions, have refrained from striking their English members from their rolls. In spite of official pressure the Academy of Berlin has twice refused to take this action. I, myself, am not ashamed of confessing that I have received, in the period of the War itself, cordial and even unsolicited assistance from a German archaeologist occupying a high official position. Even the temporary 'amoval' of such names—which could not, in view of the natural *amour-propre* of those thus dealt with, be otherwise than permanent—would, I venture to think, be a misfortune to our Society.

Men like this stand poles apart from the Prussian General whose words I quoted in my last Address. But the destruction of historical and artistic monuments still, alas! proceeds. Even in this country which, compared with France, may be regarded as almost immune, we have to deplore such acts of wanton barbarism as the blowing to pieces of the windows on the south-west side of the Lincoln's Inn chapel, and some other similar outrages. The progressive defacement of Rheims Cathedral and other French national monuments still continues. Verona has been bombed, the fine ceiling of Tiepolo has been destroyed at Venice, and in particular that priceless memorial of late Roman art—

Sant' Apollinare Nuovo at Ravenna—has not escaped mutilation, though happily the damage was mostly confined to the portico. Nor can one read without a shudder of the promiscuous bombing of Salonica, a city almost as rich as Ravenna itself in churches full of historic mosaics of Justinian's time and even of the Constantinian Age.

Where, as in most cases, there was not even a pretence of military necessity, we may still hope that if ever the true circumstances of these barbarous acts of destruction become known to the artists and archaeologists of Germany, their reprobation will equal our own. Of this we may be very sure, the day of reckoning before the bar of history will come, but in this field at least there can be no question of reprisals.

In these times of intolerable provocation, we, and members of kindred Societies, who stand on the neutral ground of Science, have a high duty to perform. That there should be a serious and prolonged estrangement of the peoples of the British Commonwealth from those of the German Empire has become inevitable. But this does not affect the immutable condition of all branches of Research, which is their essential interdependence. We have not ceased to share a common task with those who to-day are our enemies. We cannot shirk the fact that to-morrow we shall be once more labourers together in the same historic field. It is incumbent on us to do nothing which should shut the door to mutual intercourse in subjects like our own, which lie apart from the domain of human passions, in the silent avenues of the Past.

The following resolution was thereupon proposed by the Right Reverend Bishop GEORGE FORREST BROWNE, D.D., D.C.L., Vice-President, seconded by HENRY BENJAMIN WHEATLEY, Esq., D.C.L., and carried unanimously :

‘That the best thanks of the meeting be given to the President for his address, and that he be requested to allow it to be printed.’

The PRESIDENT signified his assent.

The scrutators having handed in their report, the following were declared elected as officers and council for the ensuing year :

*Eleven Members from the Old Council.*

Sir Arthur John Evans, Knt., M.A., D.Litt., F.R.S.,  
*President.*

William Minet, Esq., M.A., *Treasurer.*

Sir Edward William Brabrook, Knt., C.B., *Director.*

Charles Reed Peers, Esq., M.A., *Secretary*.  
 Colonel Frederick William Town Attree, R.E.  
 William Paley Baildon, Esq.  
 Jerome Nugent Bankes, Esq.  
 Edward Neil Baines, Esq.  
 Right Rev., Bishop George Forrest Browne, D.D., D.C.L.  
 Philip Norman, Esq., LL.D.  
 Sir Charles Hercules Read, Knt., LL.D.

*Ten Members of the New Council.*

Sir William Martin Conway, Knt., M.A.  
 Rev. David Herbert Somerset Cranage, M.A., D.Litt.  
 Harold Arthur, Viscount Dillon, D.C.L.  
 Rev. Edward Earle Dorling, M.A.  
 Rev. Henry Gee, D.D.  
 Arthur Henry Lyell, Esq., M.A.  
 Lieutenant-Colonel George Babington Croft Lyons.  
 William Page, Esq.  
 Robert Garraway Rice, Esq.  
 Henry Richard Tedder, Esq.

Pursuant to the Statutes, Chapter III, Section iii, the names of the following who had failed to pay all moneys due from them to the Society were read from the chair, and the PRESIDENT made an entry of amoval against their names in the Register of the Society:

Sir Edward Arthur Barry, Bt.  
 Basil Harrington Soulsby, Esq.

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THURSDAY, 18th MAY 1916.

Sir CHARLES HERCULES READ, Knt., LL.D.,  
 Vice-President, in the Chair.

The following gifts were announced, and thanks for the same ordered to be returned to the donors:

From Ralph Griffin, Esq., F.S.A.:—Two scrap-books of drawings and engravings of antiquities, including Basire's original water-colour drawings for Akerman's *Remains of Pagan Saxondom*.

From H. Clifford Smith, Esq., F.S.A.:—Victoria and Albert Museum Department of Woodwork. The Panelled Rooms. IV. The inlaid room from Sizergh Castle. 8vo. London, 1915.



From the Deputy-Keeper of the Public Records :—Calendar of State Papers and MSS. relating to English affairs existing in Venice. Vol. xxi. 1628-9. 1916.

From the Compiler :—Catalogue of exhibition of original documents at Stratford-upon-Avon, illustrating Shakespeare's life in the town (Shakespeare Tercentenary Commemoration, 1616-1916). Compiled by F. C. Wellstood. 1916.

Notice was given of a ballot for the election of Fellows to be held on Thursday, 8th June, and the list of the candidates to be put to the ballot was read.

A letter was read from the PRESIDENT nominating William Page, Esq., a Vice-President of the Society.

C. L. KINGSFORD, Esq., M.A., F.S.A., read a paper on the Feast of the Five Kings in 1363, which will be printed in *Archaeologia*.

The feast with which the paper dealt was that recorded by Stow and others as having been given by Henry Picard, vintner, sometime mayor of London. In 1363-4 three foreign kings came to England and were entertained by Edward III in London, while a fourth had intended to come, and a civic legend had long passed current that all the four and Edward were entertained by Picard. In spite of the legend it was clear that there could not have been more than three genuine kings present at the feast. These were Peter, king of Cyprus, David, king of Scots, and Edward himself. The traditional five might be restored by including the king of Lecto (or Waydot of Lithuania), and the pagan king of Jerusalem, both of whom were in the train of Peter of Cyprus.

Mr. PHILIP NORMAN referred to a picture by A. Chevallier Tayler in the Royal Exchange of this subject; but the artist had placed the royal guests along the side of the hall instead of on the dais. He had no criticisms to offer on a paper by the editor of Stow's *Survey*, whose talent for documents and records was generally recognized.

The TREASURER mentioned a curious link with the kingdom of Cyprus. A Belgian refugee had brought over an Italian gold piece received in payment of taxes; it was of 20 lire, dated 1840, with the title of king of Cyprus and Jerusalem (Charles Albert of Sardinia).

The CHAIRMAN had nothing but praise for a paper that gave so vivid a picture of medieval life in England. To a modern

mind it was surprising to find a host winning 50 marks at play from a royal guest and returning it later. The meeting had certainly appreciated the pleasing record of London hospitality.

P. M. JOHNSTON, Esq., F.S.A., exhibited a communion cup and paten from St. Giles's church, Camberwell. The cup is of goblet form and is ornamented with *gouttes de sang*. The hall-mark had generally been read 1597-8, but he thought that it was possible that it was forty years earlier, in which case the cup would be of Marian date, and he was inclined to think that the ornamentation bore out this claim. The paten, although ornamented in a similar manner, was admittedly Jacobean.<sup>1</sup>

Mr. JOHNSTON also drew attention to certain remains of the medieval church, including the sedilia, which are now in the vicarage garden, but which he hoped would shortly be restored to the church.<sup>2</sup>

Judge UDALL inquired whether the date of the exhibit had been finally determined. He had contributed to the Dorset section of Nightingale's *Church Plate of Salisbury Diocese*, and was inclined to rely on the hall-marks, though without them the chalice seemed to him to date from the latter part of Mary's reign. Where the date letter was similar, the shape of the shield should settle the question of date.

Mr. QUARRELL felt that the stamp was unsatisfactory, the two parts being incongruous; and inquired whether there was any trace of later work on the cup. Prosser, whose name had been mentioned in the paper, had done a deal of work about the time of Sheppard, and was always worth consulting.<sup>3</sup> He thought Mr. Johnston had under-estimated the value of his own paper.

Doctor COCK inquired whether a cup of that shape could have been a chalice, and could recall no chalice of that type dating from the reign of Mary: hence a later date seemed to be necessary.

Mr. BRANDT thought the little band round the necking was typically Elizabethan; it was not engraved but stamped out

<sup>1</sup> The cup and paten are described and the cup illustrated in Cooper's *Church Plate of Surrey*.

<sup>2</sup> A full description has been published by Mr. Johnston in the *Proceedings of the London and Middlesex Archaeological Society*, N. S. iii, 123.

<sup>3</sup> G. F. Prosser, *History of St. Giles' Church, Camberwell* (1827).

and joined together. The ornament on the foot also seemed to him later than Queen Mary, and a good parallel was the mint cup at Clare College, Cambridge.

Mr. JOHNSTON, in reply, stated that there was no undisputed Marian chalice or paten in existence. The stamped ornament had a later look, but the foot could be matched in earlier stone and wood-carving. If the chalice were accepted as Elizabethan the ornamentation would be all the more remarkable.

The CHAIRMAN was glad to know there was a prospect of bringing the architectural fragments of St. Giles's church into safe custody. The chalice or communion cup was interesting on account of its ornament *goutté de sang*. The morphology of the communion cup had been extensively studied, and the types were known for every ten years. He preferred to judge the cup apart from the hall-mark, and would have dated it early in the reign of James I; thus the hall-mark 1597-8 was in his opinion decisive. The design on the bowl was exceedingly rare, and the paten had a post-Reformation look, that is, after 1570-80, but probably had nothing to do with the cup. The wine-glass form of cup on a baluster stem was common in the early seventeenth century; but his observations would not diminish the interest of the paper and exhibitions.

W. T. JONES, Esq., F.S.A., F.R.I.B.A., and Canon J. T. FOWLER, D.C.L., F.S.A., Local Secretary for Durham, communicated the following paper on Bishop Flambard's Great Wall at Durham, c. A.D. 1120:

Judged by the necessary military standpoint of Bishop Flambard's time, this wall is perhaps the least important of his works at the castle, nevertheless it is far from being devoid of interest, and recent discoveries have given occasion for the following remarks and illustrations:

Bishop Flambard is said to have been the builder of Framwellgate Bridge, which originally had five or six arches (supposed to have been pointed somewhat like those of Elvet Bridge), with solid stone approaches at both ends which remain to this day. The bridge is supposed to have been defended by a gateway tower, which is thought to have been rebuilt or reconstructed by Bishop Skirlaw about 1390, when he rebuilt the central portion of the bridge.

Flambard is believed to have also built the very important 'moat' wall on the inner side of the outer or north moat, crowned by strong towers. The line of this wall is roughly

represented by the wall at the base of the castle mound by the side of Moatside Lane.

This bishop also cleared the Palace or 'Place' Green of houses in order to preserve the church from contamination by filth or from danger by fire, and to enclose or the better to protect this space he built the wall, now to be described, extending from the castle to the cathedral church, thus forming an outer courtyard between the two.<sup>1</sup>

The existence of this wall was known, but its exact position has only been surmised from the abrupt difference in the level of the ground at the back of the buildings on the east side of the Green, and by the existence of a small portion of wall jutting out from the south end of Bishop Cosin's hall.

This surmise has been proved to be correct. In 1905 an excavation in the passage-way at the back of the museum revealed undoubted remains of the wall below the pavement, and the removal of the backing of a fire-grate in Museum Cottage during the month of January 1916 disclosed a portion of the west face of the wall in close proximity to the small portion just mentioned.

A further small portion of the east face is to be seen below the rubbish in an outhouse at the back of the Assembly Rooms.

A reference has been made to the difference in level of the ground. Throughout the entire length from the castle to the cathedral the higher ground is on the west side of the wall, and at several points the drop on the east side is sheer, and amounts to 8 ft. or 10 ft. The difference may also be noted in the church, where the level of the floor of the Nine Altars is considerably below that of the quire or its aisles.

At the ground floor level of Museum Cottage the thickness of the wall is approximately 5 ft.; probably it is considerably greater below this level, and at this point the ground level on the east side is some 8 ft. below the floor level, and the ground level moreover is higher by many feet than it was when the wall was built.

The portion of the west face, lately uncovered, shows a well-built wall with facing in excellent preservation, formed of

<sup>1</sup> 'Urbem, licet hanc natura munierit, muro ipse reddidit fortiozem et angustiozem a cancello ecclesiae ad arcem usque castelli, producta murum construxit longitudine. Locum inter ecclesiam et castellum quem multa occupaverant habitacula, in patentis campi redegit planitiem, ne vel ex sordibus contaminatio, vel ex ignibus ecclesiam attingerent pericula.'—*Sym. Dunelm. Continuatio Primu*, Rolls ed., i. 140; Rud and Bedford's ed., 1732, p. 258.

'He caused a number of houses to be pulled downe that were neere the church, & might have beene either noisome unto it or dangerous by fire hapning among them.'—Godwin, *Catal. of the Bishops*, 1601, p. 511.

roughly dressed coursed stones of large size, about 12 in. to 14 in. in height. The jointing is uneven, especially in the upright joints, which are in many places filled in with small stones. The walling is of local stone, and the east and west faces appear to be very much alike.

Passing south from Museum Cottage, the back wall of which is built upon Bishop Flambard's wall refaced, the line has been identified at points 'a', 'b', 'c' (see plan), and it appears to continue straight on under the passage-way and the east gables of the stable and fire station to Abbey House, from the north-west corner of which it seems to change slightly in direction. It will be noticed on the plan that the front or west wall of Abbey House is not set 'square on' to the line of the front railings or the adjoining buildings, and that the line given by the house front points directly to the north-east angle of the apse of the Norman aisle. This would appear to have been a natural termination to the wall; the choir apse being semicircular on the outside would not offer a satisfactory junction. The angle of this house front is very suggestive, indicating that it may probably have been built upon the wall, and that this is the line which the wall took.

North of Museum Cottage the line is lost; it undoubtedly passed under Bishop Cosin's hall, but it appears to have been demolished at this point, as the low kitchen of the building cuts across it or at any rate deeply into it, and the west wall of the hall appears too far to the west to stand upon it.

There is, however, the description by Laurence of Durham,<sup>1</sup> which indicates that the wall descended the mound from the keep itself or possibly from the upper chemise wall thought to have enclosed the 'domus'. If it did so, it most probably took the line of the tunnel up to the keep basement from the back of the master's house (up which coals are now conveyed by a trolley running on rails), and it may be that the tunnel is built upon the lower portion of the wall, or partially formed out of a mural passage in the wall.<sup>2</sup> If this be not the case, the wall must have been practically destroyed or very deeply buried,

<sup>1</sup> Laurence of Durham says,

'Hac et ab arce potens descendens murus in Austrum,  
Tenditur, ecclesiae ductus ad usque caput.'

*Dialogi Laurentii*, Surt. Soc., vol. lxx, p. 13, lines 444-5.

Neither these words nor those of the continuator of Symeon seem to mean more than that the wall was carried to the east end of the choir, not necessarily to the central apse.

<sup>2</sup> There are, however, no indications of this; the whole of the visible work appears to be modern, probably of the time of the rebuilding of the keep.

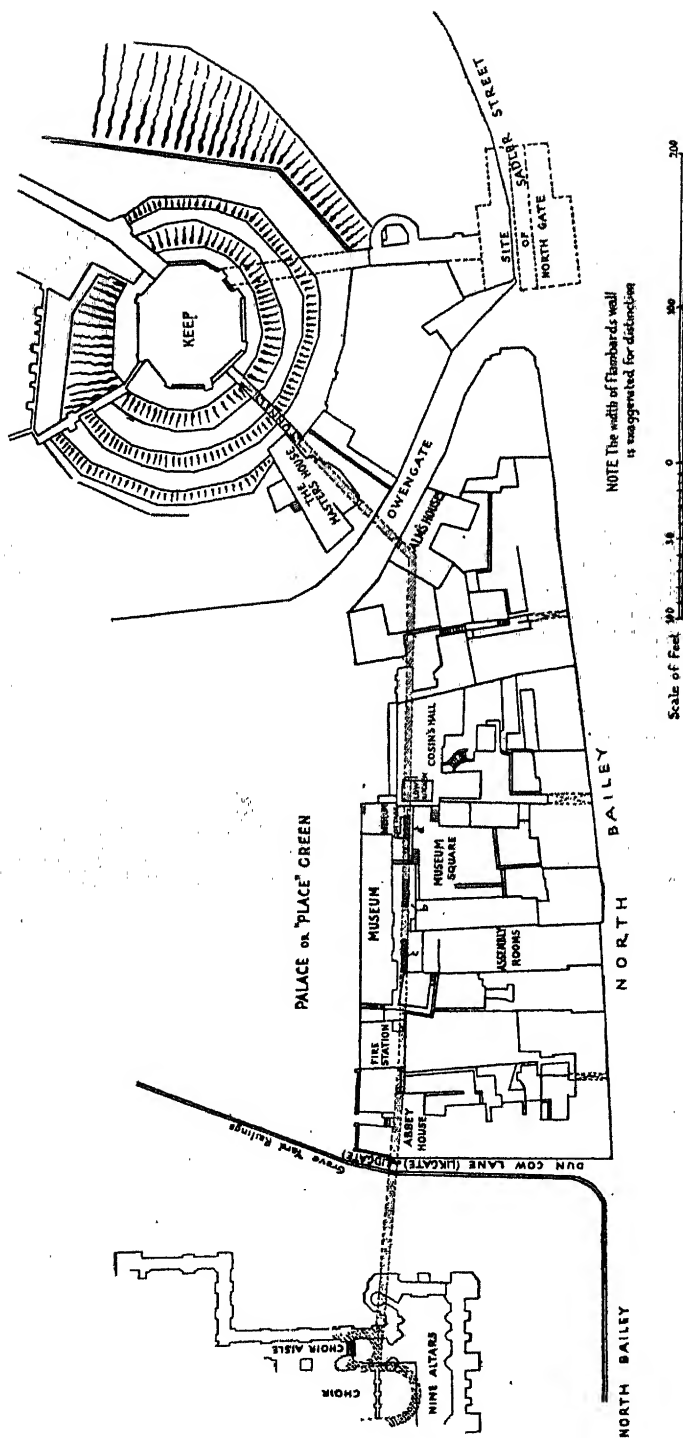
possibly by Bishop Hatfield, who is supposed to have extended the mound. At any rate deep probing with a 10 ft. steel rod upon each terrace, over a large width upon each side of the tunnel, has failed to reveal any sign of it. A reference to the plan will show that taking into consideration the position of the other walls ascending the mound, two of which exist, while the position of the third is proved, the suggested site is a probable one.

The line of the tunnel, if extended across Owengate, cuts the known line of the wall from the cathedral under the present almshouses.

There were probably two gates in the wall, almost certainly there was one at Owengate, from which this street may derive its name, and a second one adjoining Abbey House, barring 'Likyate', 'Lykegate', 'Lyegate Layne', or 'Lidgate', now called Dun Cow Lane.<sup>1</sup> That gates or obstructions of some kind existed at these places up to about one hundred years ago is evident by the examination of Dr. Thorp before the Royal Commissioners.<sup>2</sup> He said, 'There were none at present; there were the remains of gates at b. (Dun Cow Lane) in my recollection as a boy, and a bar at c. (Windy nook) recently, and I have understood that there were gates at a. (Owengate). I may mention that the bishop always exercised rights upon the Green; persons were in the habit recently of sending (standing?) chaises here and exercising horses, which the bishop prevented.'

<sup>1</sup> In both editions of Hutchinson we find it stated that—'The third gate was called Owengate, where Queen Street now is.' 'The fourth gate was called Sidegate, now Dun Cow Lane.' Hutchinson, 1785 and 1794, vol. ii, p. 283. Sidegate, however, is the long lane leading out to the right from Framwellgate head. Likgate is apparently the same word as Lich-gate or Corpse way, by which people would be brought from the Baileys for interment in the lay-folk's cemetery of the abbey. But Lidgate, from 'lidgate', a swing-gate (N. E. D.), may have been the original form, and may have become 'likgate' through association with burials. There is an oft-told story of Philippa, queen of Edward III, that she, being afraid of offending St. Cuthbert by her lodging in the abbey, hurried away through the abbey gates, and passing along the Bailey and Lyegate, soon made her way to the castle. The original authority is Graystones in *Scriptores tres* (1333) (Surtees Soc.), p. 117: 'Et cum, coena facta, cubasset, intimatum est Regi per monachum quendam, quomodo sanctus Cuthbertus mulierum praesentiam non amabat. Ad praeceptum igitur Regis surrexit Regina; et in tunica sola, cooperta clamide, per portam quam intravit rediit, et sic ad Castrum (per Likgate) se transtulit; rogans Sanctum, ne quod ignoranter fecerat vindicaret.'

<sup>2</sup> In *Documents relating to the establishment of Durham University and of University College therein*, 1902, by G. W. Kitchin, D.D., Warden, p. 47, Appendix 10, 'Explanation of the plan of the Castle', Note P, referring to the old bede houses, the following occurs, 'Built on the Bishop's freehold, and within the Castle precincts, upon the old wall of the fortress'.



PLAN SHOWING LINE OF FLANBARD'S PRECINCT WALL.

Part of a massive iron crook is still to be seen on the north side of Dun Cow Lane.

No traces of projecting towers or turrets have been discovered. The wall, not being of primary military importance, probably possessed none, or it may have been defended by buttresses or corbelled out turrets.

Thanks were ordered to be returned for these communications and exhibition.

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THURSDAY, 25th MAY 1916.

Sir ARTHUR JOHN EVANS, Knt., D.Litt., F.R.S., President,  
in the Chair.

James Berry, Esq., F.R.C.S., was admitted a Fellow.

Notice was again given of a ballot for the election of Fellows to be held on Thursday, 8th June, and the list of candidates to be put to the ballot was read.

Notice was given of a Special Meeting of the Society to be held on Thursday, 29th June, at 8 p.m., to consider the following draft of an addition to the Statutes proposed by the Council on 24th May:

To add to chapter iii, section ii, at the end of the first paragraph after the words 'paid in advance', the following:

Provided nevertheless that if any Fellow shall be serving in His Majesty's Forces in time of War and shall make application, the Council may, in its absolute discretion, permit such Fellow to pay the annual sum of one guinea instead of three guineas.

And also to consider the following resolution passed by the Council on 24th May, and ordered to be submitted to the Fellows:

That Honorary Fellows, who are enemy aliens, be suspended until further order.

Sir HERCULES READ, LL.D., Vice-President, exhibited a cordoned bronze bucket and associated objects found at Hallstatt, Upper Austria, from the collection of the late Lord Avebury, and announced that the series would be presented by the pre-



sent Lord Avebury to the British Museum. Such relics were now unobtainable, and the cordoned bucket was of special value and interest, as only one other had been found at Hallstatt, and that in poor condition. There were portions of a typical iron sword, a dagger, and spear-heads, bronze bracelets and anklets, brooches, pins (one with point protector), domed covers, and embossed fragments.

Mr. REGINALD SMITH described the exhibits in some detail, and summarized the various classifications of the Hallstatt period. The bronze vessels of the principal phase could be traced to Bologna, and belonged to the Villanova civilization of the eighth century B.C.; whereas the later buckets with narrow cordons were distributed over Europe from the Venetian area, and one had been found as far afield as Weybridge. There were other indications of the importation of Italian objects into Britain during the Hallstatt period, and more would probably come to light.

The PRESIDENT said a general idea had been given of the circumstances attending the discovery of the exhibit, which would be a magnificent addition to the national collection. Sir John Evans visited Hallstatt with the late Lord Avebury in 1869, and arranged with Forstmeister Ramsauer for a supplementary excavation. His own allegiance was divided with respect to the series he had inherited, but he hoped to produce his father's copy of the Hallstatt journal and fill up any gaps in the British Museum series. The site was a most romantic one, separated from Styria and Carinthia by the Drachstein, over which he had passed on foot, following the old trade route to the Adriatic. The Hallstatt culture should rather have been called Italo-Hallstatt, as it was closely connected with Italy, most of the important objects having come from the Adriatic part of Etruria. From very ancient times there were trade routes by which amber was brought from the Baltic, at first from the Danish coast and later from the more prolific Kurisches Haff; and those trade relations accounted largely for the extraordinary intercourse between north and south. From its central position Hallstatt had an important bearing on the early history of the Celts, and its influence extended to Ireland. It had been generally supposed that the Hallstatt culture was the earliest phase of the Iron Age in Central Europe, but that was hardly the case. The iron itself mainly came from mines farther south, Noricum being the modern Styria and Carinthia; but earlier cemeteries of the kind had lately been found in Bosnia, especially at Glasinatz. Some scholars, sometimes known as the

Cambridge school, thought that iron weapons were introduced into Greece from the Hallstatt district, but the knowledge of iron really spread from south to north, and the metal was known two or three centuries earlier in the south. As to the sun-symbols, it should be remembered that a symbolic meaning was sometimes attached to what were originally nothing but artistic forms; a whole series of figure forms, including animals and little men, was due to the decadence of Aegean civilization. A sub-Mycenean group of gold objects in the British Museum included the prototype of a Hallstatt motive, and the root of the matter was prehistoric intercourse between Greece and Egypt. In later Hallstatt times Greek influence was shown in the fibulae with a long catch, characteristic of the eighth century. For the Hallstatt bucket he preferred the Italian word *cista* to *cist*, which was usually associated with stone. The collection came very opportunely to complete the new arrangement of the Iron Age section in the British Museum, and the two papers were evidence enough of its archaeological value.

Mr. DALE had noticed that little was said about fibulae among the Hallstatt bronzes, and referred to the specimen from Alton, Hants,<sup>1</sup> engraved with a swastika, which was one of the earliest pieces of evidence brought forward in support of a Hallstatt period for Britain.

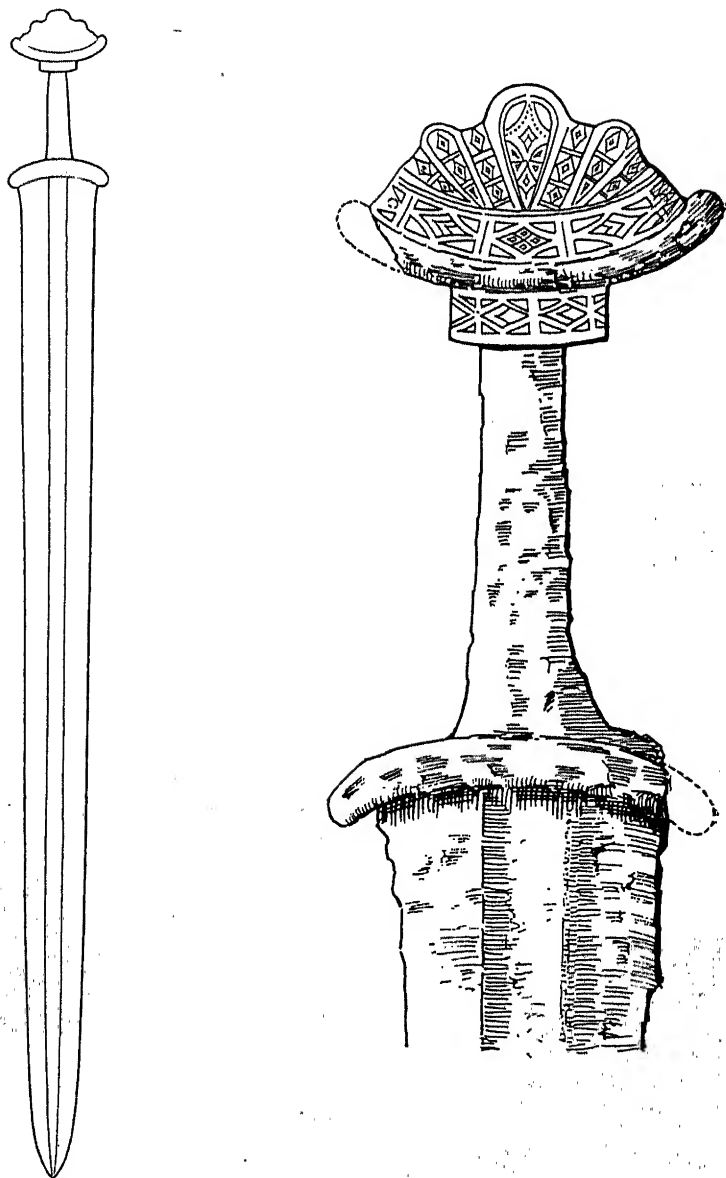
Sir Hercules Read and Mr. Smith's paper will be published in *Archaeologia*.

The Rt. Hon. LORD BOLTON, F.S.A., exhibited a sword of the Viking period and other objects found in Wensley churchyard, Yorkshire, on which he communicated the following note:

On 20th November 1915, during the digging of a grave in Wensley churchyard, Yorkshire, the sword, spear, sickle, and knife now exhibited were discovered in association with a burial 4 ft. 6 in. below the surface. The grave was oriented east and west, the head of the skeleton being to the west. The sword was on the right side of the skeleton, the other objects on the left; the handles of the sword and spear were to the west.

In digging the grave the sexton came upon foundations running north and south, consisting of heavy stones roughly dressed on the faces and set in hard mortar. These foundations were not followed up, so it is not possible to say what they were; but as Saxon stones have been found in the churchyard, the suggestion may be hazarded that they were the foundations of a Saxon church.

<sup>1</sup> *Proceedings*, xxi, 105, fig. 6.



VIKING SWORD FROM WENSLEY ( $\frac{1}{8}$ ), AND DETAIL OF HILT ( $\frac{2}{8}$ ).

The sword is of the tenth century and of the Viking period. It is 3 ft.  $0\frac{1}{8}$  in. long over all, the blade being 2 ft. 7 in. long and the hilt  $5\frac{1}{8}$  in. The grip is 3 in. long, and the width of the blade below the hilt is  $2\frac{1}{8}$  in. The pommel is ornamented with two bands of silver inlaid with niello. The spear is 22 in. long, and contains the remains of the wooden shaft, which was fastened to the spear by silver pins, four of which remain. The knife and sickle are each 6 in. long. All the objects are of iron.

Mr. REGINALD SMITH referred to curved blades intermediate between a sickle and scythe<sup>1</sup> found in a hoard at Harbuck, near Lanchester, Durham,<sup>2</sup> with a sword that had a trilobed pommel much like the specimen exhibited. The British Museum also contained smaller examples of the Viking-period sickle from Minussinsk, Siberia, and Ascheraden, Livonia; and swords of the same type from the Thames and Santon, Norfolk, the latter having been found with a pair of tortoise-brooches, dating about 900-50. The long slender spear, the sickle, and sword-type exhibited all agreed with that date; and the suggestion was made that the sickle was rather for cutting fodder for horses than for agricultural purposes.

G. W. WILKS, Esq., exhibited a group of Anglo-Saxon antiquities found at Mitcham, Surrey, on which Mr. REGINALD SMITH read the following notes:

The relations between the early Anglo-Saxon kingdoms of Kent and Wessex are by no means clear, and any archaeological evidence on the subject is therefore worth bringing before the Society. My suggestion was readily adopted by Mr. Wilks, and the main points of the exhibition can be briefly indicated. Details as to the association of the objects are naturally difficult to obtain in the absence of skilled supervision, but it is known that they came from more than one burial in a neighbourhood already noted for finds of the period, described by our Fellow Captain Bidder and myself in *Surrey Arch. Collns.*, xxi, 1; *Archaeologia*, lx, 49; and *Proceedings*, xxi, 3.

The graves of two warriors were about 18 in. apart, each containing a sword; with one was a shield-boss of ordinary type, with the other a small black earthenware pot almost identical with one found recently close to St. Martha's (or St. Martyr's) church, near Guildford, and now in the Castle Arch museum. In one of these two graves were a few glass beads and a pair of

<sup>1</sup> Both sizes have been found in Norway (Rygh, *Norske Oldsager*, figs. 384-6).

<sup>2</sup> Illustrated in *Archaeologia Aeliana*, v (1861), 159.

tweezers. Though necklaces are generally part of the grave-furniture of women, beads have on several occasions been found with the other sex, whether worn on the person as a necklace or bracelet, or attached to the sword-hilt, as was perhaps the large spindle-whorl among the exhibits. This resembles one from Long Wittenham, Berks., figured in *Archaeologia*, xxxix, pl. xi, fig. 10 (from the grave of an aged woman), and another from a cemetery at Herpes in the Charente, illustrated in colours by Baron de Baye in *Le Cimetière wisigothique d'Herpes*, pl. xvi, fig. 115. Though made for use with a spindle, these glass rings seem to have served occasionally as the centre-piece of a necklace<sup>1</sup> or on the sword-knot of a warrior.



Fig. 1. BRONZE BROOCHES FOUND AT MITCHAM (†).

Both of the swords are in good preservation, and both the cocked-hat pommels are preserved, one of iron being in position on the end of the tang. The weapon to which the loose bronze pommel belonged is exceptionally broad ( $2\frac{5}{8}$  in.), and in this connexion may be recalled one with a blade 2 in. wide found in a grave on Farthingdown, south of Croydon (*V. C. H. Surrey*, i, 265). To one or both of the Mitcham swords belonged the two oblong scabbard plates of silver and iron now exhibited.

The small gilt brooch (fig. 1, *a*) was found by Mr. Wilks in a grave that contained two skeletons one over the other, the upper being that of a youth or child. It is difficult to match,

<sup>1</sup> As *Inventorium Sepulchrale*, pl. v.

but it belongs to a group associated with Kent, the head being normally semicircular. Its affinities are clear from the group found at Bifrons, near Canterbury, and illustrated by Professor Baldwin Brown (*Arts in Early England*, vol. iii, pl. xxxiv). The same plate includes a parallel to fig. 1, *b*, which is one of a pair from another grave at Mitcham, but the Bifrons example has the square head-plate merely engraved with a quincunx. The pair have four holes cut in a square, the lower being opened to the edge of the head-plate. The crescent stamp repeated as ornament is by no means uncommon, and the expanded foot of the brooch is a feature traceable to the South Baltic lands. Salin figures several from Schleswig-Holstein and England, including specimens with circular holes in the head (*Thierornamentik*, pp. 73, 74); and the English examples are for the most part West Saxon. The date given by Professor Baldwin Brown (*op. cit.*, pl. xlii, fig. 2) is early fifth century for Schleswig; and the pair from Mitcham seem therefore to be among the earliest remains of the West Saxons, who reached the southern midlands by way of the Thames.

A blend of the two brooch types (fig. 1, *a, b*) would closely resemble a Mitcham specimen found by Captain Bidder (*Archæologia*, lx, 55, fig. 7), which has the notches in the lower edge of the head-plate, the splayed foot with expansion above, and the stamped crescents. Brooches of any type are rare in Surrey, Croydon having been the only site before the discovery of the Mitcham cemetery; and a similar blend of Jutish and West Saxon features has already been noticed on the former site.<sup>1</sup> Perhaps the earliest Teutonic settlers in Surrey borrowed from both sources, and preserved their independence till 568, when the scale turned in favour of Wessex against Kent. Wherever the battle of Wibbandun was fought, authorities seem agreed that it was somewhere in Surrey, the result being an extension of West Saxon control to the Kentish border much as it stands to-day.

The present exhibit, however, points to a much earlier period, perhaps the close of the fifth century, when there probably still remained a noticeable Romano-British element in the population; but it is in any case surprising that the West Saxons left no clearer indications of their occupation, as at any rate between 568 and the conversion of the court in 635 many pagans must have been buried in Surrey with their usual grave-furniture, and the present county may have formed part of Wessex even before the battle of Wibbandun. The sixth century, however, is poorly represented, the bulk of the finds dating from about 500; and to judge from the paucity of relics and the orientation

<sup>1</sup> *V. C. H. Surrey*, i, 262.

of the graves, several burials may be of Christian origin, whether Romano-British or West Saxon of the seventh century. A solution is not yet found, and the only prospect of identifying the founders of Surrey is in further archaeological discovery and research. Historians have done their utmost with the records and left us in the dark.

Mr. LEEDS welcomed the find as clinching the evidence for a West Saxon occupation of that district as well as the north of Kent, where similar burials were found. He thought the earliest Saxon frontier was the Medway, but the West Saxon finds in Kent seemed to be only of early date. Philologists were very chary of identifying Wibbandun with Wimbledon or any of the other suggested sites; but the battle, wherever it took place, had a decisive effect on the relations of Wessex and Kent.

Mr. GARRAWAY RICE stated that his bowl, which had been compared with a Hallstatt type shown on the screen, was found near the Mitcham cemetery in 1869, a quarter of a mile from the church. In 1884, when an estate was being laid out at Sanderstead, near Croydon, four or five graves were dug out, but contained no relics except knives: he had pointed out the site to the Ordnance surveyors, and understood it was to be marked on the map. Mr. Wilks's exhibition was of more than local interest.

Thanks were ordered to be returned for these communications and exhibitions.

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THURSDAY, 8th June 1916.

WILLIAM PAGE, Esq., Vice-President, in the Chair.

The following gifts were announced, and thanks for the same ordered to be returned to the donors:

From the Compiler:—York pewterers, being a list of all those pewterers who were freemen of the city of York, or of the Pewterers' Guild of York, or were apprenticed to freemen, 1272-1835. Compiled by H. H. Cotterell. 4to. Gloucester, 1916.

From the Author:—'Killebrews' (anciently 'Shenfields'), in Margareting, Essex. By Miller Christy. 8vo. n. p., n. d.

From Walter Derham, Esq.:—Elias de Derham, rector of Harrow and architect of Salisbury Cathedral. By Rev. W. Done Bushell. 8vo. Cambridge, 1906.

Edmund Fraser, Esq., was admitted a Fellow.

Notice was again given of the Special Meeting to be held on Thursday, 29th June, at 8 p.m., and the notice convening the meeting was again read.

This being an evening appointed for the election of Fellows no papers were read.

The ballot opened at 8.45 p.m. and closed at 9.30 p.m., when the following were declared duly elected Fellows of the Society:

Major Roland Moffatt Perowne Willoughby, LL.D.

Percy Morley Horder, Esq.

Walter Henrichsen Guthrie, Esq.

Thomas May, Esq., F.S.A. (Scot.).

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THURSDAY, 22nd June 1916.

WILLIAM PAGE, Esq., Vice-President, in the Chair.

The following gifts were announced, and thanks for the same ordered to be returned to the donors:

From the Author:—New lights on Chatterton. By Sir Ernest Clarke. 8vo. London, 1916.

From W. J. Hemp, Esq., F.S.A.:—Gleanings towards the annals of Aughton, near Ormskirk. By G. C. Newstead. 8vo. Liverpool, 1893.

From Sir Arthur Evans, P.S.A.:—Record of a prehistoric industry in tabular flint at Bambridge and Highfield, near Southampton. By R. E. Nicholas. 8vo. Southampton. n. d.

From the Author, Clement Reid, Esq., F.R.S.:—

1. Ancient rivers of Bournemouth. 8vo. n. p. 1915.

2. The plants of the late glacial deposits of the Lea valley. 8vo. n. p. 1916.

From Miss Minet:—‘Pro Alesia’, Nos. 1-60 and Supplement. 8vo. Paris, 1906-14.

The following were admitted Fellows:

Walter Henrichsen Guthrie, Esq.

Percy Morley Horder, Esq.

CHARLES E. KEYSER, Esq., M.A., F.S.A., read the following paper on some Norman capitals from Sonning, Berkshire, and some sculptured stones at Shiplake and Windsor Castle, probably brought from Reading abbey:

In 1912 the Holme Park Estate, Sonning, was in the market and in the hands of a syndicate, and through the kind co-operation of one of the members, who is also a Fellow of this Society, I was enabled to accomplish the design I had cherished for some years,



of discovering and excavating the site of the ancient palace of the bishops of Salisbury. This I carried on in the face of many difficulties for three years, and though the result has perhaps not been entirely satisfactory, still, I trust, with the invaluable assistance of my expert friend, Mr. Harold Brakspear, F.S.A., my labours have not been in vain, and we have succeeded in laying bare and allocating to their original uses the principal parts of a large and important residence, and these results have now been published in papers contributed by Mr. Brakspear and myself to the first number of the *Berks, Bucks, and Oxon Archaeological Journal*, for 1916, with coloured plan and twenty-one photographic illustrations.

While these excavations were in progress, I paid two or three visits to the house and gardens about a quarter of a mile away, and noted lying about in the flower-beds the Norman capitals which I am now bringing under the notice of our Society. I was much struck with their size and the beauty of the carving, and I was naturally anxious to rescue them from their derelict condition.

This I have fortunately succeeded in doing, and with the consent of the then owners managed to have the capitals safely removed and housed in a shed in company with the numerous tiles, pottery, iron work, and other objects found during my excavations on the site of the palace. As the mansion and gardens have since been sold, I believe I am now the owner, by right of possession, of these capitals, but I need hardly say I have no intention of retaining them as my private property, but have already made arrangements with Mr. Colyer, the curator of our admirably-managed museum at Reading, to have them deposited there, as a place in every way appropriate for, I hope, their final resting-place. Before, however, doing so, and on the advice of Mr. Brakspear, who considers them to be remarkably fine examples of Norman sculpture, I thought an exhibition of three of the best specimens, with a short description, might be worthy of the attention of our Society.

Before, however, giving this description of the capitals, I think you will like to know some details as to the vicissitudes they have undergone, and the probable site to which they originally belonged. As I stated I discovered them lying about in the flower-beds adjoining the mansion, but I was told that they had not been long there, but had been in an even more derelict condition in a chalk-pit adjoining the gardens. Tradition informs us that they were brought there from an outlying part of the estate called Borough Marsh, or Burrow, as it is marked on the Ordnance map. This is rather a remarkable place, with one or two small buildings most difficult of access, and far removed from other habitations.

It faces Shiplake on the Oxfordshire side of the river Thames, and is an island formed by the river Loddon and a backwater of the Thames. Close by is a raised track, reputed to be a Roman road, which leads to a ford over the river. At the spot whence the capitals are said to have been brought, and facing the stream, is part of a stone wall of early character, and portions of other walls remain, and in an adjoining field, pointed out to me by the agent to the property, are traces of the site of a building reputed to have been a chapel. There is a tradition that there was a religious house here, but I think it more probable that here was the country residence attached to some monastic institution. I hope after the terrible war is at an end to be allowed to make an investigation of this singular site, as I fancy some trifling excavations may yield interesting results. There is a well authenticated story that many years ago Mr. Palmer, the then owner of Holme Park estate, happened to visit this portion of his property, and found two young men in a punt busily engaged in collecting for removal several of the sculptured stones, which were in use as steps leading up from the landing-place on the backwater. They were brothers, and one of them afterwards became an eminent judge and baronet. Mr. Palmer allowed them to carry the stones away on condition that they would not take any more, and they were accordingly conveyed to Shiplake House, on the opposite side of the Thames.

In 1889 they were arranged so as to form a semicircular arch over the path leading from the house to the church, and along the top of the wall on either side. Many of them show elaborate carving with fine examples of the monster and beak-head ornament. There are parts of two shafts, but no capitals. The stones, twelve forming the arch, and seven on the top of the wall on either side, besides some smaller ones let into the wall, appear to be the voussoirs of one or more doorways and parts of a corbel table, and are similar to some of those still remaining in the abbey precincts at Reading. By the kind permission of the Right Hon. Sir Walter Phillimore and his two sisters, I was enabled to obtain excellent photographs of the arch and the other sculptured stones.

And now the question arises, where did these and the Sonning stones come from? Even supposing there had been a small monastic establishment or grange at Borough Marsh, it is hardly likely there could have been buildings of sufficient importance to require sculptured stones of the size and exquisite workmanship of these under consideration. They must therefore have been brought from elsewhere, and we need not feel we are hazarding any improbable conjecture when we suggest that they were spoils from the ruins of the great abbey at Reading.

There can be no doubt that the noble church and principal monastic buildings were built in the most enriched Norman style. Founded by King Henry I in 1121, consecrated by Thomas Becket in 1164, and designed and carried out under the direct supervision of monks sent from the great abbey at Cluny, we find all the conditions likely to conduce to the highest development of this period of architecture, and we have strong corroborative evidence in the highly enriched work at the subordinate cell at Leominster, and the priories of Lewes, Much Wenlock, and Castle Acre, of the splendour and wealth of detail introduced under this same Cluniac influence.

The later history of Reading abbey will also confirm our conclusion. Converted into a palace after the Dissolution of the Monasteries, and then cruelly battered at the siege of Reading, and afterwards blown up by the Parliamentarians, it became a veritable quarry for the town and neighbourhood. A great part was requisitioned for the repair of the roads, little hindrance was made to the removal of the sculptured stones, and these are still to be found in many of the old buildings in and near the town. They were even carried farther afield, and as early as the year 1557, when some repairs were needed at Windsor Castle, some barge-loads of stones were collected and removed, as being easily accessible, and suitable for the contemplated restoration. These are now arranged in groups in the curtain-wall and elsewhere at the foot of the Round Tower, and by the courtesy of the authorities and the kind assistance of Mr. Robertson, the assistant architect, I have been permitted to photograph them.

Now as to the capitals, the special subject of this paper. There are fifteen in all, besides two voussoirs of an arch (fig. 1). The main parts of the capitals, as you see from those exhibited, are sculptured on all four sides, and cannot therefore have been members of a doorway or interior arch. There can be little doubt that the cloisters must have been completed at the time of the consecration of the church, as all the existing buildings, chapter house, dormer, &c., are in the Norman style. There would therefore be a series of arches opening to the cloister garth, to which these capitals may well have belonged, and this contention is supported by the fact that in several instances the chamfered upper portion or abacus is enriched with foliage or other ornamental sculpture on three sides only, that side towards the enclosure, which would be less seen, having been left plain.

As previously stated, the sculptured stones (fig. 2) brought from Borough Marsh to Holme Park comprise two voussoirs of an arch and fifteen capitals. One of the voussoirs has on a chamfered face

a rose and a raised-leaf ornament; the other (fig. 3 *b*) has a raised circular object with spiral lines, giving it the appearance of a sea-urchin. Of the capitals four have been broken in half, but can, it is hoped, be stuck together again. Nine have the inverted trefoil on each face, much varied in its treatment, and all these have been supported on octagonal shafts. The other six are more elaborate with heads, dragons, &c., amidst scroll foliage, and all these have been attached to cylindrical shafts.

The nine capitals with the trefoil ornament have the same carving on each face, slightly varied in one or two instances, and the abacus plain and chamfered, with in some cases a shallow groove at the angle above the chamfered portion. Six have a line of beading within the outer border of each trefoil, and one (no. 5) has a kind of an elbow and lines at right angles to the lower part of the trefoil. No. 4 has the face of each trefoil divided by a groove, nos. 2, 5, 11, 13, 14, and 15 have the trefoil recessed in two, and nos. 1 and 12 in three orders. All have richly carved leaves at each angle, but varied in every instance with good examples of the stiff-leaved or bunch foliage, in most cases with one or more beaded lines. No. 5 has a different and very elegant type. The carving on the intermediate space filling up the lower part of each capital is also very good, with varieties of scalloping in the cases of nos. 1, 2, 11, and 14 scored with a series of small chevrons. The octagonal band below, at the neck of the capital, forming the top of the former shaft, is plain in nos. 1, 2, 4, 5, and 12. No. 15 has one row of beading, nos. 13 and 14 have two, and no. 11 (fig. 3 *a*) has a band of chevrons with a line of beading on either side.

The six more elaborately carved capitals, nos. 3, 6, 7, 8, 9, and 10, deserve a more detailed description, and may fairly claim to compete, as specimens of the skill of the twelfth-century mason, with any other parallel examples which can be cited. Taking them in the order in which they appear in the group (fig. 1):

No. 3 has three tiers of triangular-shaped leaves on the chamfered portion of the abacus. There is a large head with curious stiff hair at each angle of the capital with interlaced scroll foliage, partly beaded, coming from the mouth. On one face are two large bunches of grapes (?), and another bunch on the adjoining face on either side. The band round the neck is plain and partly broken away.

No. 6 (fig. 4). On two sides of the abacus on the chamfered portion is a series of half ovals, of the Roman egg and dart pattern, and on one side a fringe of semicircles. On each face of the capital, a pair of dragons with beaded bodies, large folded wings, and foliated tails, and with heads turned back and biting their own legs. The carving is wonderfully

sharp and vigorous. The band below is carved with the cable pattern.

No. 7 (fig. 5). On the chamfered face of the abacus is a row of leaves within semicircles, and above, another row of leaves within triangles. The carving on the capital is somewhat similar to no. 3, with large head at each angle with rich beaded scroll coming from the mouth and enclosing the stems of a pair of large leaves on each face. There is a plain band with groove round the neck.

No. 8 (fig. 6). Broken in half, but perhaps the most interesting of the series.

On the chamfered portion of the abacus, on front and sides, a very beautiful example of the beaded guilloche, the back is plain. On the main face of the capital (fig. 7) two figures side by side, seated, each within a beaded vesica. They have the nimbus with large wing attached to it on either side. They are clad in a single tunic wrapped round the knees, like some of the figures on the remarkable font at Avington, and are barefooted. The right-hand figure holds a pastoral staff in the right, and perhaps a bird or winged animal in the left hand pressed against his breast. The figure on left is giving the benediction with the right, and holds a book in the left hand. The wings attached to the nimbus of each figure are an unusual feature, and it is hazardous to attempt any identification. Can it be a representation of the Blessed Trinity, with our Lord as the Good Shepherd, holding the Holy Dove, and the Almighty in the act of benediction? A frond fills up the lower space between the vesicas. On each side face of the capital is a beaded interlaced scroll. On the back is a head with beaded scroll foliage coming from the mouth and encircling a lion on either side with paws on the scroll, and another beaded scroll coming from their mouths and joining above the central head. The lions have long tails, and are turned away from the central head.

There is a cable band much mutilated below the capital.

No. 9 (fig. 8). On all four sides of the chamfered portion of the abacus is a zigzag band, with leaves within the chevrons on either side. On the capital on the centre of each face is a large monster head with prick ears and with beaded interlacing scroll foliage coming from the mouth and intertwining with a beaded semicircular band coming from the mouth of a smaller head at each angle.

The band round the neck is plain.

No. 10 (fig. 9). On the chamfered portion of the abacus on the main face is an interlacing scroll or rope pattern with an open mesh of unusual character. On the back and left sides

is the antique ornament, on the right a triple zigzag band with leaves within the chevrons. On one face of the capital is the interlacing scroll with two figures within the foliage. On the other sides are two bold foliated designs connected by branches, that on the left of the main face having bunches of fruit on each side. There is a beaded band round the neck below.

The capitals are 15 in. in breadth on the abacus or upper part, and 11 in. by 9 in. on the sculptured portion.

The stone employed was brought from the celebrated quarries at Caen.

Let me now give a short account of the sculptured stones at Shiplake House, which were also brought from Borough Marsh.

They have been made up into an arch supported on two corbels with the initials WP on one side and 1889 on the other, recording the date when they were arranged in their present position by the Rt. Hon. Sir Walter Phillimore, Bart. There are seven large stones fixed up on the top of the wall on either side, and a few fragments incorporated in the wall itself.

The arch (fig. 10) is made up of twelve voussoirs. Counting from the left, on 1, 2, 3, 4, 5, and 12 are carved beak and monster heads, no. 5 being in especially good preservation. On no. 6 is a nicely carved specimen of the interlaced scroll, on nos. 7 and 8 small heads and foliage, on no. 9 a lily and foliage, on no. 10 a head looking upwards with foliage from the mouth and leaf above, and on no. 11 half a monster head with scroll coming from the mouth. Nos. 1, 2, 3, 4, 5, 9, and 10 have two elliptic arches above, and were probably parts of one ring of an arch. Most of the stones have on the soffit or under side roses, some within beaded circles and other ornamentation.

The stones arranged along the top of the wall are very large and most elaborately carved. To start with the series to the right of the arch (fig. 11 *a*), on no. 1 from right is a bold central band of the zigzag, and smaller bands of beaded zigzag. On no. 2 (fig. 12 *b*) are beaded semicircles, on no. 3 a large monster head, on no. 4 a smaller monster head, on no. 5 scroll foliage, on no. 6 (fig. 13 *a*) interlacing scroll foliage, on no. 7 a beaded circle with beautiful interlaced scroll work within a circular medallion. No. 3 is 11 in. by 12 in., and no. 7 12 in. by 11 in., being the largest of the series. Built into the wall below is part of a beak-head, a head, a voussoir with five courses of beaded zigzag with recessed zigzag between, and a portion of a scroll. There is also a small shaft on either side of the gateway.

Continuing along the wall to the left of the arch (fig. 11 *b*), on no. 1 is (fig. 12 *a*) a beaded circle and interlaced beaded scroll work, a very elegant design, on no. 2 a dragon's head and foliage,

on no. 3 two dragons and scroll foliage, on no. 4 (fig. 13*b*) a beak-head and billet on one half, and scroll foliage on the other, on no. 5 an interlaced scroll, on no. 6 probably a monster head, with a monster head in place of the eye on either side, on no. 7 a head with foliage from the mouth. Built into the wall below is a stone with the star and billet ornament, a double engaged shaft with ornamental sculpture between, and scroll foliage.

With the exception of no. 1 on the right, I think the set of stones on the top of the wall must have formed portions of a very elaborate corbel table. Like the capitals previously described, the carving is vigorous and of a high order of merit.

The stones at Windsor Castle (figs. 14, 15, 16, 17) have been ranged on shelves attached to the curtain-wall of the Round Tower, and a tablet has been inserted recording the fact that they were originally part of the monastery of Reading founded by King Henry I in 1120. As has been stated, they were removed from the abbey ruins in 1559, when some repairs were being carried out at the castle. They were probably taken down by river, and a head dredged up at Sonning, and now in Reading Museum, may have been part of the spoils.

There must be nearly one hundred separate stones, and they demonstrate the wonderful variety of ornament with which the abbey was enriched. There are many fragments which illustrate the different ways in which the familiar chevron ornament can be represented on the arches and windows, and specimens of the lozenge, cable, pellet, and fret. One voussoir has three circular rings or medallions, and two others have vesica-shaped openings enclosing fir cones. One stone, perhaps part of a corbel table, has two heads (fig. 15) with prick ears, and another with a leaf within a bold scroll may be part of the jamb of one of the fine doorways to which a portion of a shaft, now in the Reading Museum, also belonged. There are four capitals, one (fig. 16) of the same type, though not so large, as those brought from Sonning. There are also several portions of circular blind panels with large pellets and the indented ornament, which probably occupied the spaces between the clearstory windows of the great church, as we find at Malmesbury abbey and elsewhere. There is one similar fragment in the museum, two in the arch in the Forbury Gardens, and another in the wall near the Roman Catholic chapel at Reading.

At Reading itself hardly any stones have been left in the walls which are still standing, and which testify to the massive character of the abbey church and adjoining buildings. Some very fine specimens have been utilized to form an arch over the path leading from the Forbury Gardens to the abbey ruins,

and others are still lying about in the flower-beds, or have been built up in the walls surrounding the gardens. Some good mouldings are incorporated in the walls of the Roman Catholic chapel and those enclosing the precincts, and others have been collected in the garden of St. Laurence's vicarage close by. There are a few in the Reading Museum dug up in different parts of the town. As has been stated, the ruins were a legitimate quarry, and the stones were used in the foundations and walls of many of the old buildings of the town. When the old Ship Hotel in Duke Street was pulled down, some very fine fragments were brought to light; and an old barn on the western side of the borough is largely composed of sculptured stones, presumably from the same source. Almost all the carved stones are of Norman date, and prove that the monks from Cluny carried out and completed with magnificent skill and zeal the gigantic task which they had undertaken at the command of King Henry I.

As will be seen by the illustrations (figs. 18, 19, 20, 21), there are fine examples of the zigzag, billet, star, and other ornaments. In the museum (fig. 18) is part of a very beautiful shaft with beaded medallions connected by beaded bands, and enclosing griffins and other monsters. A fragment at Windsor seems to have belonged to the same doorway, which was probably of the same magnificent and highly enriched character as the central west doorway at Lincoln Cathedral. There are in the museum two portions of a spiral moulding, and two more built up in the wall of the Roman Catholic chapel of a rather unusual type. There is part of a shaft with the beaded spiral ornament preserved in the garden of St. Laurence's vicarage. On one of the flower-beds in the Forbury Gardens is a large stone with alternate raised and sunk squares, forming a chess-board design. Some of the best fragments have been worked up in the arch leading from the Forbury Gardens to the ruins. On the west side is a queer mixture of a monster head and foliage, with a beaded scroll springing from a triangular-shaped object with a series of concentric circles, perhaps a vase, in the middle of the head. It has prick ears, and a beaded label curled round a roll, and a small circular medallion between the head and the label. There is a double elliptic arch above similar to that over the beak-heads at Shiplake. Several voussoirs have varieties of the zigzag and the roll moulding. There is a monster head corbel at the apex of the arch. There is a large capital on each side of the arch, the one on left with nail-heads in a hollow, and that on right with zigzag and a series of sunk oblong panels with circles.

On the east side are five voussoirs of a very fine arch. They



all have a massive engaged roll, and ornament on the flat surface below, (1) a rose within two concentric circles, (2) two leaves and two pellets, (3) foliage, (4) beaded foliage, (5) large star or rose. One fragment has indented ornament, and a series of billets on a connected stem. There are two more portions of the spiral (6), parts of a shaft similar to those in the museum. At the apex is a corbel with very rich interlaced scroll foliage. There is a lozenge-shaped blind panel with pellets round the border, and part of another one, similar to those at Windsor. There is another large capital with the nail-head ornament.

In the Roman Catholic chapel is a large font (fig. 22), partly made up of the old Norman work. There are four large capitals to the shafts supporting the bowl, and remains of a string course, all enriched with very beautiful interlaced scroll foliage.

All this sculptured work was no doubt carried out under the directions of the monks imported from Cluny to superintend the building, and although we know that the great abbey of Reading, perhaps second only in rank to the abbey of St. Albans, was strictly Benedictine, and in no way subject to the abbey of Cluny, still, no doubt as a return for the valuable help given, we find that the first two abbots had each previously filled the position of prior of Lewes, the most important monastery of the Cluniac order in England.<sup>1</sup>

Mr. BRAKSPEAR had been impressed during the excavations at Sonning with the unusual and beautiful carving of the capitals: although dating from the middle of the twelfth century, they showed a great deal of interlacing generally connected with an earlier period. Interlacing also occurred on the stones of curious shape found at Shiplake, which undoubtedly came originally from Reading, and belonged to a cloistered arcade. During the twelfth century carving was often done in position, and many instances were known of unfinished work.

The SECRETARY thought there was no doubt that some of the Shiplake stones, especially one with two beak-heads, served as skew-backs for a cloister arcade. No infallible method of preserving the stones had been discovered, but they should certainly be taken indoors away from the damp and vagaries of the climate.

<sup>1</sup> Since communicating my paper, I am glad to be able to report that the fifteen capitals from Sonning are now safely housed in the Reading Museum, and a suitable place is being provided for them, in company with the other sculptured fragments from the abbey.

[The illustrations, the results of many journeys, have been done from photographs specially taken for Mr. Keyser by Mr. Marcus Adams, of 29 Blagrove Street, Reading. The Society is also indebted to Mr. Keyser for the blocks.]

The material was a fine-grained oolite, and was probably Caen stone.

Mr. F. A. WALTERS had years before come across several capitals in a garden at Woolhampton, Berks., and got them put aside, but they had afterwards been given away. There was a tradition that they belonged to Woolhampton House and had originally come from Reading. The font of the Roman Catholic chapel at Reading, which was on the site of the abbey transept, was hollowed out of a clustered capital.

Rev. R. S. MYLNE was reminded by the exhibit of the cloister of the cathedral church of Arles.

Mr. JOHNSTON stated that two interesting capitals had been recently found during alterations at Plumpton Grange near Lewes, and presented by the owner to the Castle museum. They were clearly cloister capitals, and of the same date as those exhibited. Norman cloisters had not been sufficiently studied in England, where an untouched example was unknown; but portions could be seen in the Dark Entry at Canterbury, and in the undercroft at Westminster, where Mr. Lethaby had set up certain remains. The inverted trefoil could be seen at the entrance of the chapter-house at Westminster. The Reading capitals followed the main lines of the plain cubes brought in with the earliest Norman work, and might have been carved some time after being placed in position.

Mr. REGINALD SMITH mentioned, in connexion with the historical connexion between the Lewes and Reading houses, that two capitals from Lewes priory were in the British Museum. One with figure-subjects had been described and figured by Mr. Romilly Allen in *Proceedings*, xv, 202; and the other was smaller, with interlaced serpents on all four faces, a beaded band running down the back of each serpent. He had observed certain features common to the Reading capitals and the sculptures from Bibury, Gloucestershire, published in *Proceedings*, xxvi, 66, etc., e.g. the lyre-shaped scrolls ending in dragon-heads below, and in human heads above, the beaded bands and interlacing. There would be about a century difference in date.

Mr. QUARRELL mentioned a similar capital at Little Faringdon, near Lechlade, and inquired about the present condition of Wargrave church.

Mr. KEYSER replied that Wargrave was one of the early possessions of Reading abbey, and recent reconstruction had shown that the tower was of Norman date.



Fig. 1. THE NORMAN CAPITALS FROM SONNING



Fig. 2. THE NORMAN CAPITALS FROM SONNING

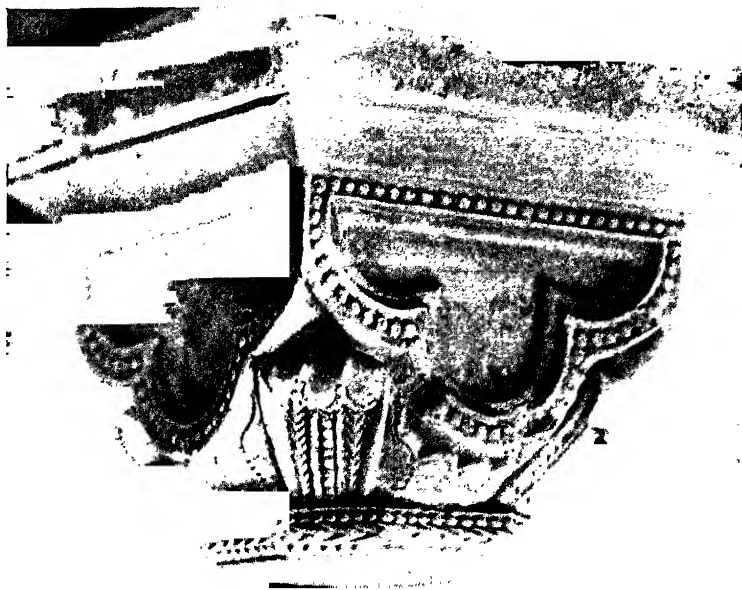


Fig. 3 a. NO. 11 CAPITAL

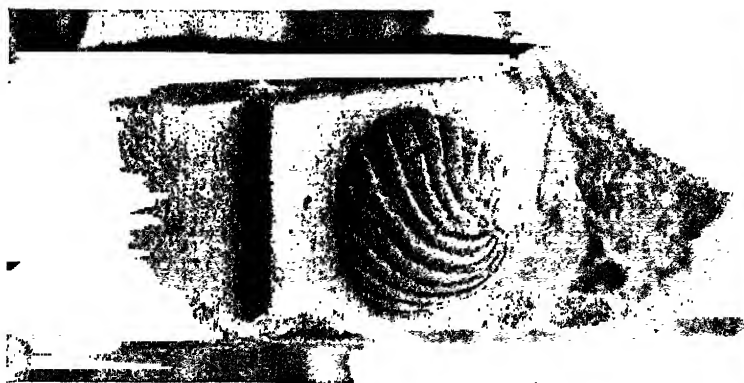


Fig. 3 b. VOUSOIR FROM SONNING



Fig. 6. NO. 8 CAPITAL.



Fig. 7. NO. 8 CAPITAL

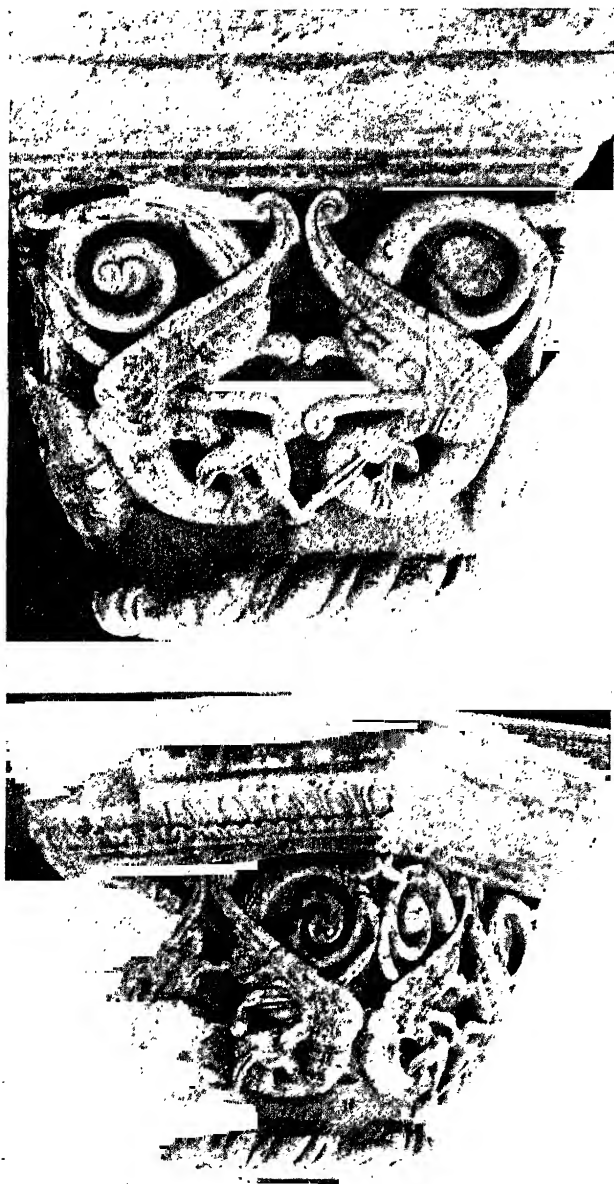


Fig. 4. NO. 6 CAPITAL.





Fig. 5. NO. 7 CAPITAL



Fig. 6. NO. 8 CAPITAL.



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Fig. 7. NO. 8 CAPITAL

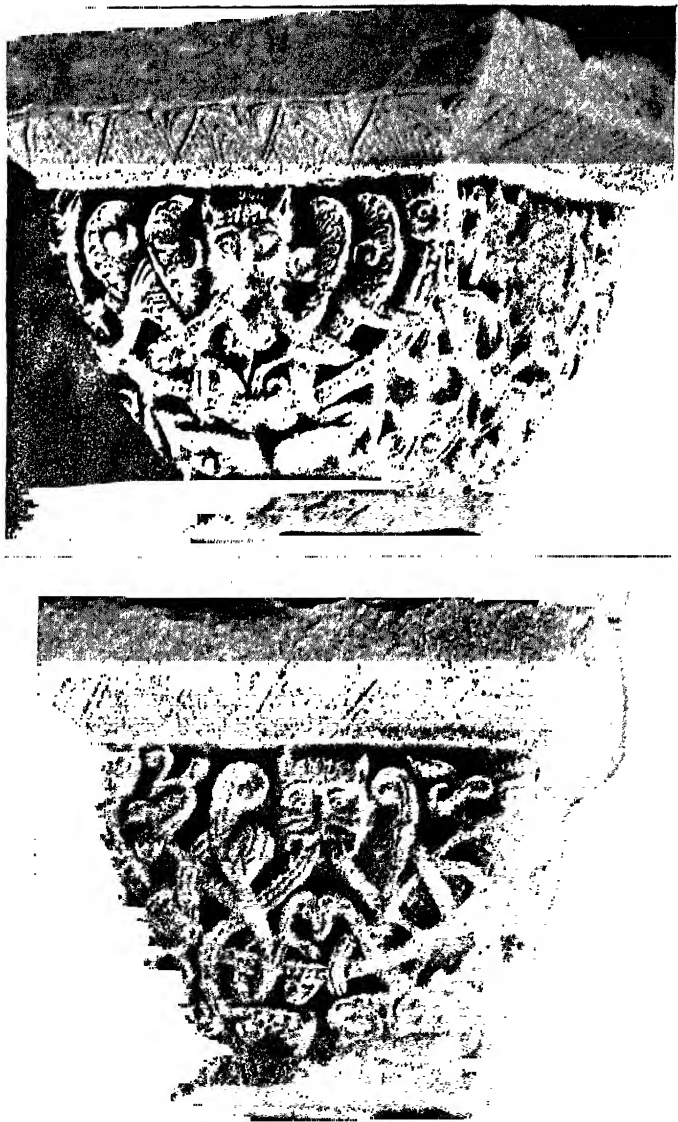


Fig. 8. NO. 9 CAPITAL



Fig. 9. NO. 10 CAPITAL



Fig. 10. ARCH AT SHIP LAKE



Fig. 11 a



Fig. 11 b

SCULPTURED STONES AT SHIPLAKE



Fig. 12 *a*

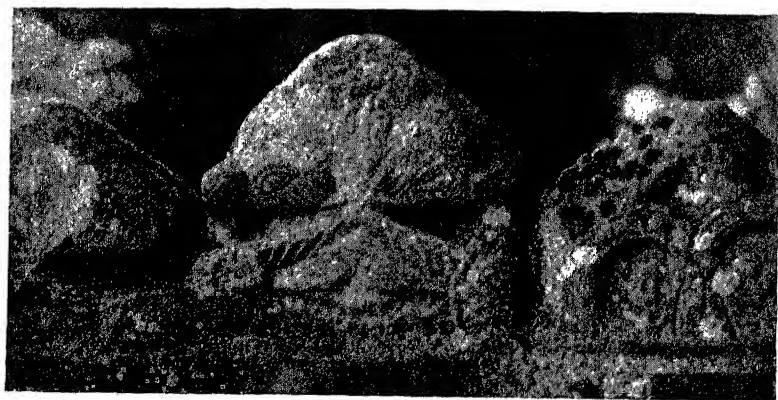


Fig. 12 *b*

SCULPTURED STONES AT SHIPLAKE





Fig. 13 *a*



Fig. 13 *b*

SCULPTURED STONES AT SHIPLAKE



Fig. 14. SCULPTURED STONES AT WINDSOR CASTLE



Fig. 15. SCULPTURED STONES AT WINDSOR CASTLE



Fig. 16. SCULPTURED STONES AT WINDSOR CASTLE.



Fig. 17. SCULPTURED STONES AT WINDSOR CASTLE



Fig. 18. PART OF NORMAN SHAFT, READING MUSEUM



Fig. 19. CARVED FRAGMENTS, READING

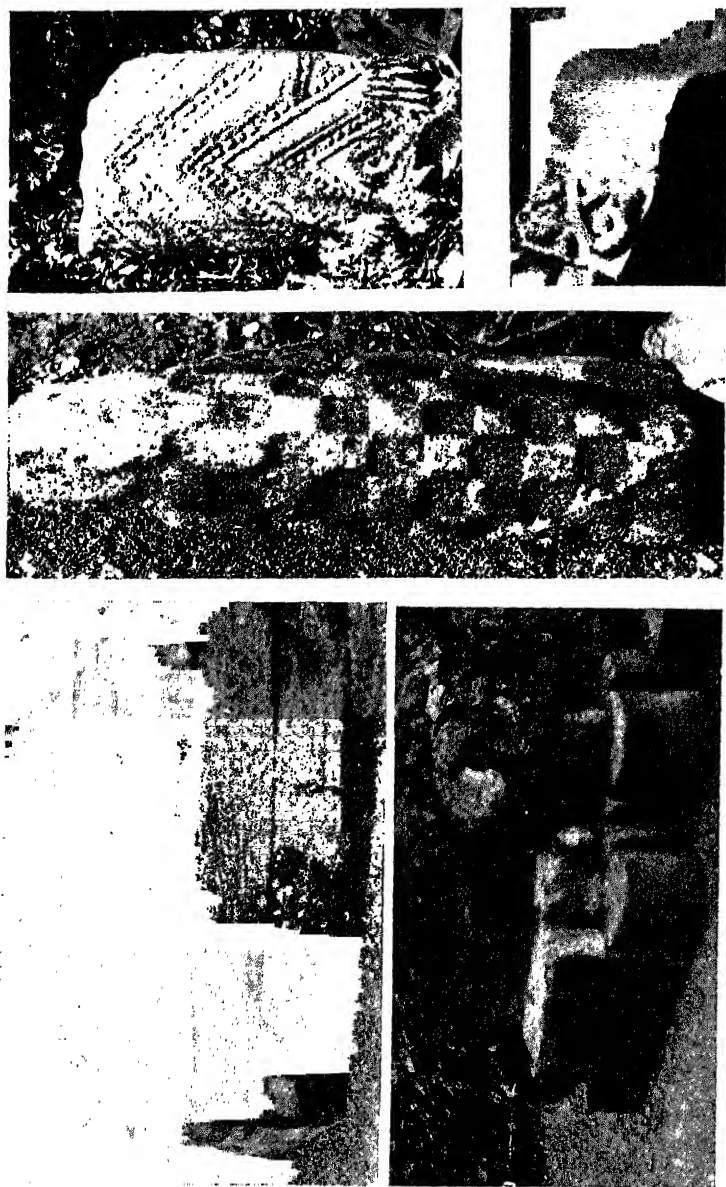


Fig. 20. BASE OF CENTRAL TOWER, SOUTH-EAST DOORWAY, AND CARVED FRAGMENTS, READING ABBEY



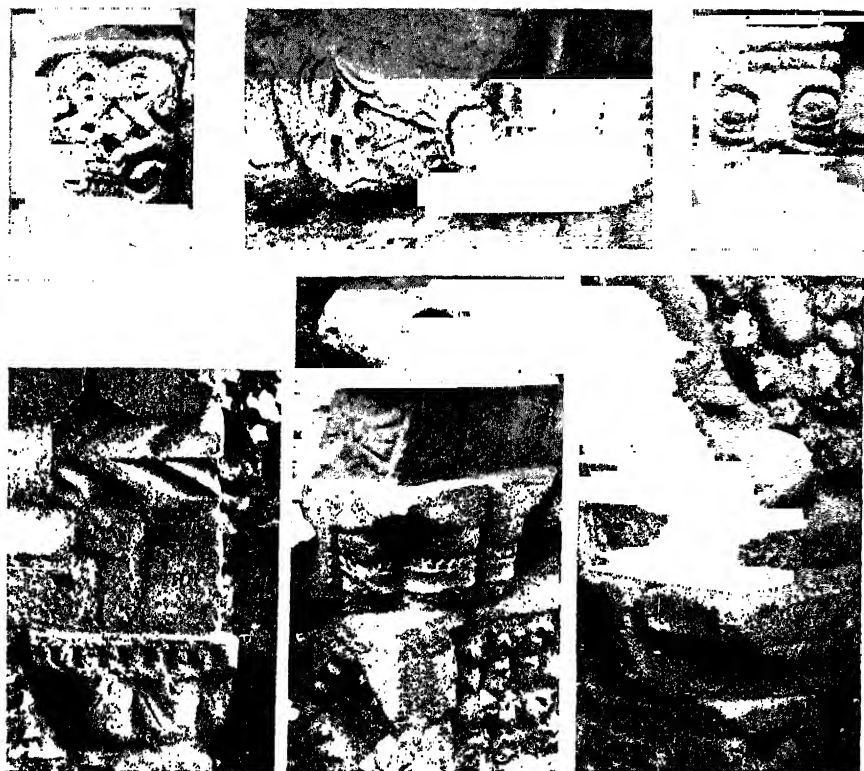


Fig. 21. ~~THE~~ SCULPTURED STONES IN ARCH IN FORBURY GARDENS, READING

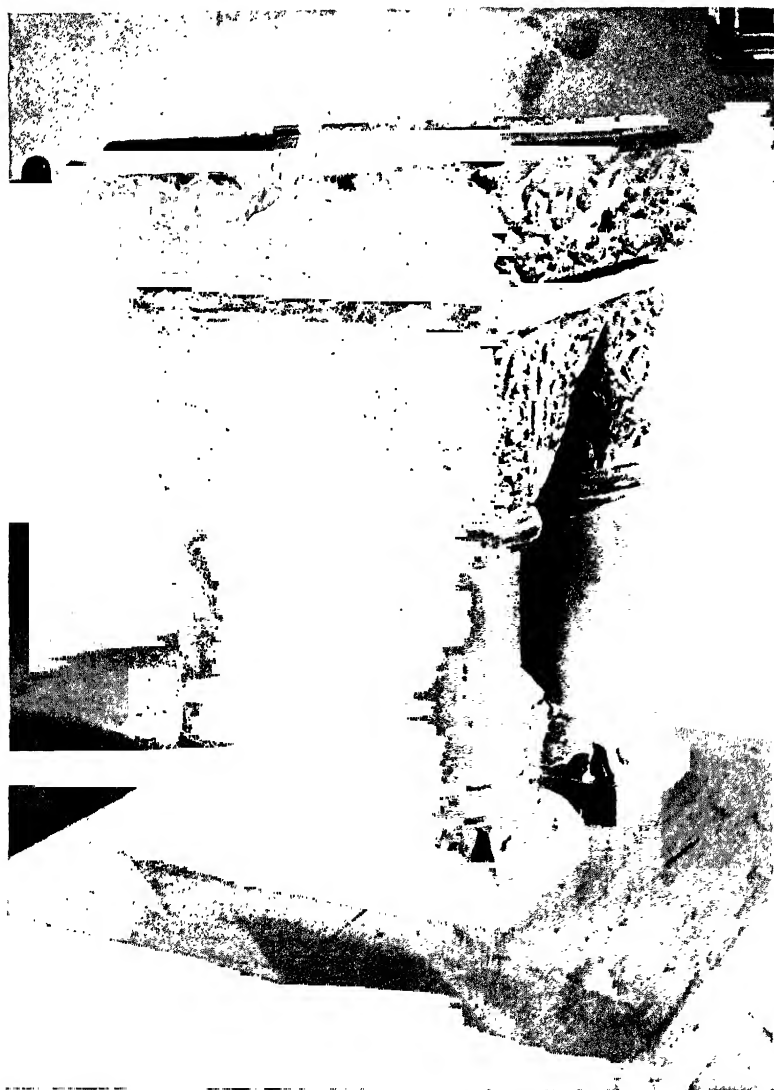


Fig. 22. FONT, ROMAN CATHOLIC CHAPEL, READING





*Pictorial Record Society of Exeter: Photo. Mr. C. S. Wheeler*



*Pictorial Record Society of Exeter: Photo. Mr. C. S. Wheeler*

**Figs 1 & 2. CAPITALS FROM ST. NICHOLAS'S PRIORY, EXETER**

HAROLD BRAKSPEAR, Esq., F.S.A., exhibited some Purbeck marble capitals and bases from St. Nicholas priory, Exeter, on which he read the following notes :

In 1913 the remains of the priory of St. Nicholas at Exeter, incorporated in a number of small houses, were purchased by the Corporation, and it has been my pleasurable duty to advise that body upon their repair. St. Nicholas was a small Benedictine house, which at the Conquest was handed over to Battle abbey, of which it was a cell until the Suppression.

During the course of these works, among many other interesting discoveries a drain was found across the south side of the kitchen of which the sides were built for the most part with marble capitals and bases. Specimens of these I now have the honour of exhibiting, and the Society is indebted to the city of Exeter for the loan of these interesting fragments, which are wrought in Purbeck marble, and exhibit certain unusual peculiarities (figs. 1-6).

The carving of the capitals is of a character used generally by the Cistercians in the latter part of the twelfth century, and in certain districts where the influence of that order was great; it is found in the work of other orders, as in the Galilee at Durham, at Selby, and at Bardney. I do not know of its use anywhere in the west of England.

The plan of the bases and capitals is exceptional, the sides being tapered to a point 2 ft. 1 in. from the inside face; but this point is not the centre from which the front and back edges are struck. The centre of these curves is 7 ft. from the outside edge.

In the first place, this feature is difficult to understand, but it is apparently due to the attempt to make the soffit of the arches, which would be semicircular, as flat as possible.

The diagram (fig. 8) shows what the elevation and section of the arches would have been had the sides of the capitals and bases radiated from the same centre as the curved ends. The other diagram (fig. 7) shows the effect of the arch fitting the capitals found, if the outer and inner edges were struck from the same centre; but if the centre for the inner edge was raised about an inch, the two curves would be alike for all practical purposes.

There is little doubt that the stones came from a cloister arcade; and fig. 9 shows a coupled capital from the early cloister at Fountains abbey also wrought in marble. This coupled shaft design can be said to have been universal for the arcades of a cloister during the twelfth and thirteenth centuries, though not a single instance remains standing in this country.

During the thirteenth century it is certain that the quarries at Purbeck were manufacturing these capitals, columns, and bases

wholesale, and dispatching them to all parts of the kingdom. These Exeter examples are earlier than the known establishment of this wholesale business, and were certainly specially made for their position, though probably wrought at the quarries.

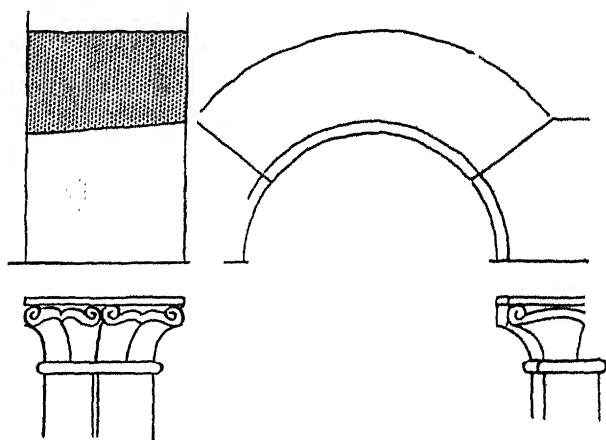


Fig. 7. SECTION AND ELEVATION OF ARCH FOLLOWING CAPITALS AS EXECUTED.

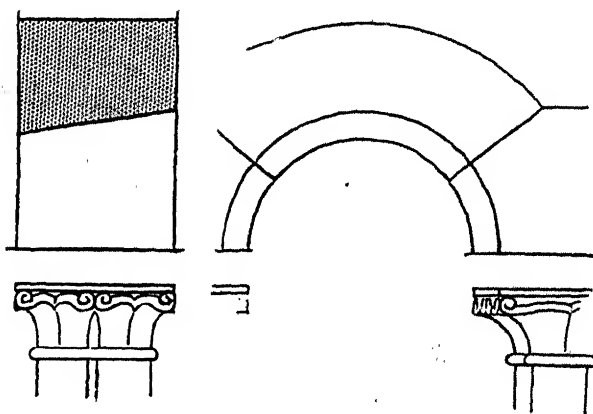


Fig. 8. SECTION AND ELEVATION OF ARCH FOLLOWING CAPITALS WITH SIDES RADIATING TO CENTRE OF BUILDING.

Their plan shows they did not belong to the ordinary straight arcades, and they can only have been employed in a circular building in connexion with a cloister.

Such a building was the lavatory which sometimes projected from the cloister wall opposite the frater door, a feature very





*Pictorial Record Society of Exeter : Photo. Mr. C. S. Wheeler*



*Pictorial Record Society of Exeter : Photo. Mr. C. S. Wheeler*

**Figs. 3 & 4. CAPITALS FROM ST. NICHOLAS'S PRIORY, EXETER**



general abroad, especially with the Cistercians, though seldom found in England. Not a single Cistercian example occurs in this country. The two great abbeys at Canterbury, Durham, Lewes, Wenlock, and now St. Nicholas at Exeter, are the only known cases of its employment. There are very extensive remains of an octagonal example at Mellifont in Ireland, a plan of which is shown in fig. 10. The plan of the remains of that at Wenlock is given in fig. 11 for comparison.

The cloister lavatory at St. Nicholas must have been circular in plan, with a diameter of 14 ft. (fig. 12). It had ten open

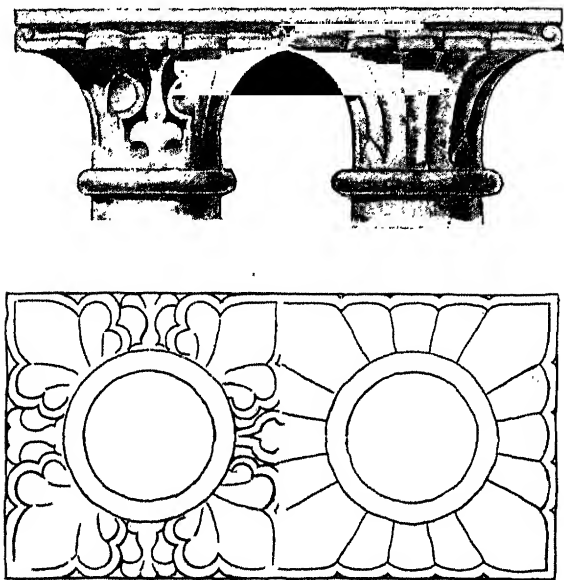


Fig. 9. COUPLED CAPITAL FROM FOUNTAINS ABBEY.

arches towards the garth carried on nine pairs of coupled columns with the capitals and bases exhibited, and supported on a dwarf wall. The whole nine capitals were found and four of the bases.

The side of the building next the cloister alley would have a wide arch of entrance occupying a space equal to two of the small arches towards the garth.

In the middle would have been a circular basin round a central column which would support a cistern above.

The actual site of this building is not within the property of the Corporation, but it is to be hoped that it may be before long.

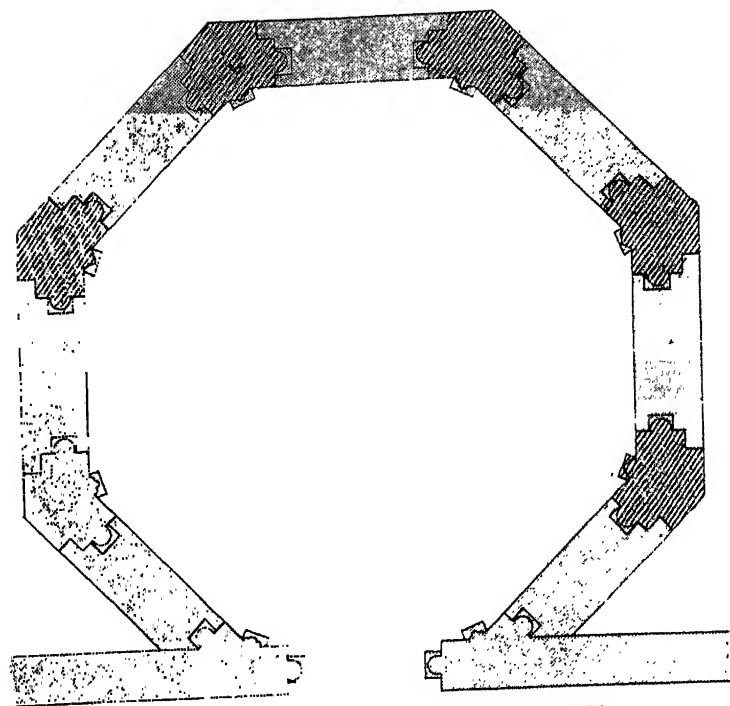


Fig. 10. PLAN OF CLOISTER LAVATORY, MELLIFONT.

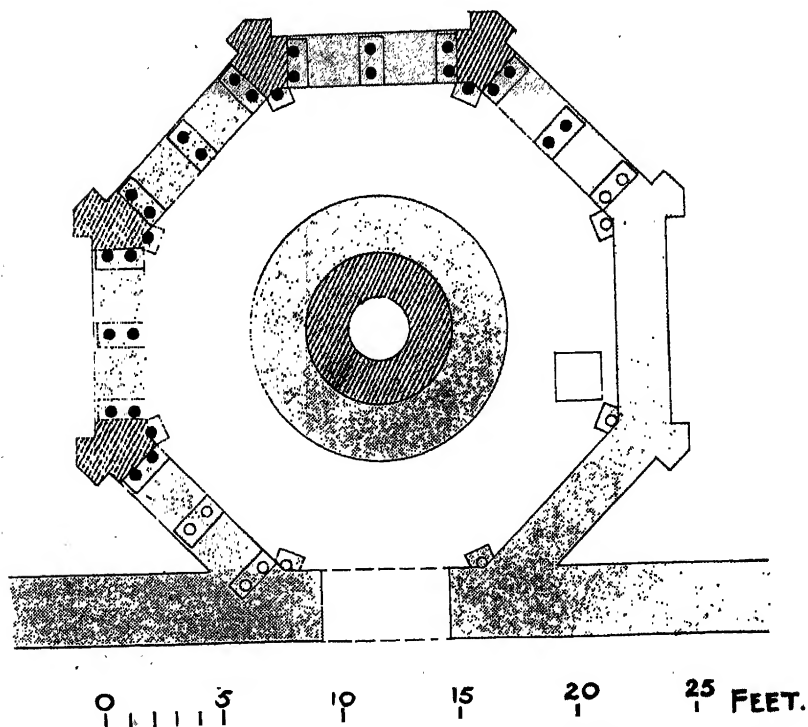
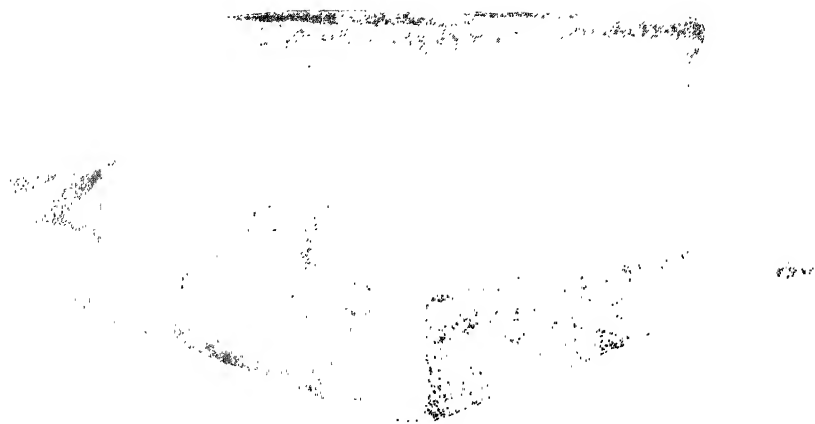


Fig. 11. PLAN OF CLOISTER LAVATORY, WENLOCK.





*Pictorial Record Society of Exeter : Photo. Mr. C. S. Wheeler*



*Pictorial Record Society of Exeter : Photo. Mr. C. S. Wheeler*

**Figs. 5 & 6. BASES FROM ST. NICHOLAS'S PRIORY, EXETER**

The cloister lavatory at Durham was excavated some years ago under the direction of Sir William Hope,<sup>1</sup> and its arrangements minutely described in the Rites were as follows :

Within the cloyster garth, over against the fraterhouse dour, was a fair laver or counditt for the mounkes to washe ther handes and faces at, being maid in forme round covered with lead and all of marble saving

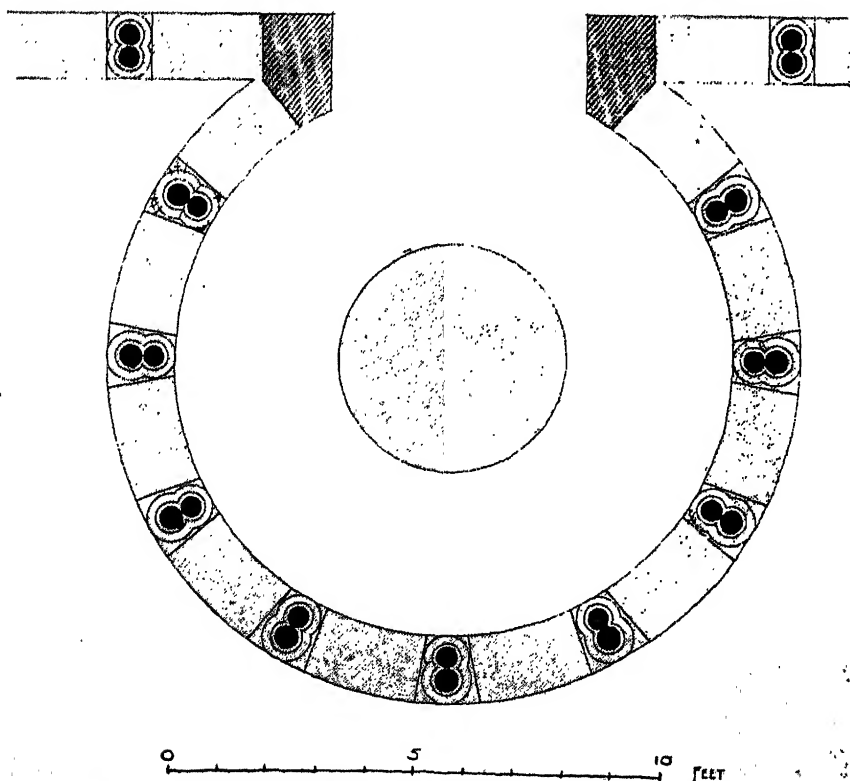


Fig. 12. PLAN OF THE CLOISTER LAVATORY, ST. NICHOLAS, EXETER.

the verie uttermost walls. Within the which walls you may walke rownd about the laver of marble having many litle cundittes or spoutes of brasse with xxiiij Cockes of brasse rownd about yt, havinge in yt vij faire wyndowes of stone woorke and in the top of it a faire dovecotte covered fynly over above with lead, the workmanship both fyne and costly as is apparent till this daie. And adioyninge to the est syde of the counditt dour, ther did hing a bell to geve warning, at a leaven of the clock, for the mounkes to cume wash and dyne, having ther closettes or almeries

<sup>1</sup> *Archaeologia*, lviii, 437.

on either syde of the frater house dour kept alwaies with swete and clene towels as is aforesaid to drie ther handes.<sup>1</sup>

Though the Durham building was actually later in date than that of St. Nicholas its arrangement must have been very similar.

Thanks were ordered to be returned for these communications.

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### SPECIAL MEETING.

THURSDAY, 29th June 1916.  
At 8 p.m.

Sir ARTHUR JOHN EVANS, Knt., D.Litt., F.R.S.,  
President, in the Chair.

The following draft of an addition to the Statutes proposed by the Council on 24th May and read at the Ordinary Meeting on 25th May was moved from the Chair:

To add to chapter iii, section ii, at the end of the first paragraph after the words 'paid in advance'—

Provided nevertheless that if any Fellow shall be serving in his Majesty's Forces in time of War, and shall make application, the Council may in its absolute discretion permit such Fellow to pay the annual sum of one guinea instead of three guineas.

After discussion there voted for the motion 44, against 6; the motion was therefore carried.

The following resolution proposed by the Council on 24th May, and ordered to be submitted to the Fellows, was moved from the Chair:

That Honorary Fellows who are enemy aliens be suspended until further order.

C. J. FFOULKES, Esq., moved, and Lord DILLON seconded, the following amendment:

That Honorary Fellows of enemy alien birth be removed from the Society and be only re-admitted after election.

<sup>1</sup> *Rites of Durham* (Surtees Society, 1902), 82.

After discussion the amendment was put to the meeting and rejected on a show of hands.

The original motion was then put to the meeting and carried on a show of hands.

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THURSDAY, 29th June 1916.

Sir ARTHUR JOHN EVANS, Knt., D.Litt., F.R.S., President,  
and afterwards Sir CHARLES HERCULES READ,  
Knt., LL.D., Vice-President, in the Chair.

The Report of the Library Committee was laid on the table  
(see pp. 262-73).

Professor ZAMMIT communicated a paper on the megalithic temple at Hal-Tarxien, Malta, which will be printed in *Archæologia*.

The PRESIDENT, after summarizing Mr. Zammit's communication on the Temple of Hal-Tarxien in Malta, observed that so far as prehistoric remains were concerned this was one of the most important discoveries that had occurred for many years. This primitive sanctuary, unearthed in the most surprising way beneath a ploughed field, was so far untouched below as to supply us with details of cult arrangements in many respects wanting in the earlier excavated buildings of this class in the Maltese islands, such as Hagiar Kim, Mnajdra, and Ggantija. Among these was a closed sacrificial deposit including the flint knives used, the lower part of a colossal female statue, and elaborately carved altars and decorative slabs still in their places. Among the carvings were reliefs of goats, oxen, and swine, and many spiraliform designs in part taken over on to the pottery. These spiral designs, which find some Sicilian parallels, in some cases clearly stood in a secondary relation to the early spiraliform figures of the Aegean and Balkan areas—such as made their way to Crete from the same source towards the close of the Early Minoan Age, about the middle, that is, of the third millennium B.C. The new points of contact in Early Mediterranean culture thus supplied were of great interest. Quantities of broken human bones showed that the neolithic building had in part been used for burial. Among the most remarkable objects

found were what seemed to have been clay models of altars or sanctuaries and of small shrines with two or three pillars.

Another remarkable circumstance with regard to it was the fact that about 3 ft. above the paved neolithic floor was a later stratum upon which were found the remains of a large group of cinerary urns belonging to the Early Metal Age, and the burnt surface of the walls showed that cremation had taken place within the building. The burnt human bones had been in some cases wrapped in tissues of various degrees of fineness. With them were found implements and weapons apparently of copper rather than bronze, and of early forms including flat 'celts', subtriangular daggers and awls, some set in their bone handles. Curious clay statuettes and votive objects, and a great variety of vessels, were also found. Beads of shell and other materials abounded; among them were clay pendants in the form of birds and small-handled vases that recurred in Aegean deposits of the close of the Early Minoan Age. Fragments of silver plaques pointed either to a Spanish or an Eastern connexion. The supplementary discovery of these burials gave us our first real knowledge of the Early Metal Age in Malta.

Mr. REGINALD SMITH mentioned a megalithic monument with some points of resemblance at L'Islet, Guernsey, excavated in 1912: it was possible that the type in the two islands emanated from a common centre, perhaps the Iberian peninsula. The tree-like design and running scrolls were much in the Mycenaean manner, and recalled also the stone carvings at New Grange, co. Meath, which, however, showed closely wound spirals that appeared to him to be a degenerate form of that motive. The free and graceful style would in that case, as in others, precede the mechanical and commonplace. The leg-like columns on pedestals reminded him of specimens from an aeneolithic site in Galicia;<sup>1</sup> and the series of pottery figures seemed to represent birds in a conventional manner, just as the fiddle-shaped figurines were derived from statuettes of a female divinity in South-east Europe. He inquired if any estimate had been made of the interval between the neolithic monument and the Copper Age deposit above it.

The PRESIDENT thought it unfair to bring forward a new theory of the spiral without a detailed statement of the evidence. In the Aegean and Balkan countries the original spirals were arranged with lozenges. When the spirals degenerated they became discontinuous, and the lozenges broke away from them;

<sup>1</sup> C. Hadaczek, *Les monuments archéologiques de la Galicie. I. La colonie industrielle de Koszylowce de l'époque énéolithique*, pl. xxv.



and the same tendency might have produced the tree-like design in question. The date of the earlier deposit was difficult to fix precisely: the spiraliform system came to Crete from the central Aegean about 2500 B.C., towards the end of the Early Minoan or the beginning of the Middle Minoan, a period corresponding to the sixth to eleventh dynasties in Egypt. Malta on the west derived its ornamentation from the same source, and the neolithic deposit might date between 2500 and 2000 B.C.

Sir HERCULES READ pointed out the importance, in view of corresponding customs at either end of the Mediterranean, of investigating the central monuments of that area, which would no doubt some day surpass all expectations. More than any other Englishman the President had studied the conditions of primitive sites round the Mediterranean, and was best qualified to link up the various finds in a general survey. It was to be hoped that antiquities would be found in Malta worthy to be compared with the magnificent art of Crete. Thanks were due not only to the writer of the paper but also to the President for his practical summary of the communication.

W. PALEY BAILDON, Esq., F.S.A., read a paper on the trousseau of Philippa, daughter of Henry IV of England and wife of Eric, king of Denmark: a wardrobe account of 1406, which will be printed in *Archaeologia*.

Philippa was the youngest of the six children of Henry and Mary de Bohun, and was born in 1394. In 1406, when she was between eleven and twelve years of age, she was married to Eric, king of Denmark. The account dealt with the clothes and other stuff provided for the princess and her retinue, who were conveyed to Denmark in ten ships. An interesting point was that the retinue were clothed in colours of red and green; another point was the use of badges to decorate the hangings, etc., which were part of the goods taken to Denmark by the princess.

Rev. E. E. DORLING referred to the heraldry of the trousseau and pointed out that the arms of England and the swan of Bohun had an obvious meaning, but he was not inclined to regard most of the devices, such as the thistle, as anything more than decoration. At a later date there was a riot of decoration as distinct from heraldry; and it was heresy to regard everything unusual as heraldic. At the same time the author held that the trousseau was taken out of store, and even the thistle may have belonged to an earlier period.

Mr. NEWMAN commented on the dimensions of the sheets, and suggested they were folded over so as to form an upper and an under spread.

Mr. BAILDON remarked that the doubling of the sheets was unlikely in view of the phrase 'pairs of sheets', and pleaded that his remarks on the heraldry and decoration had been misconstrued.

Sir HERCULES READ understood the author to say that the devices had a meaning, and agreed with him to that extent; but it was possible to overdo their interpretation. There was room for a comprehensive work on royal and other badges of the period in question, and a committee could in that way make a notable addition to the history of English art and heraldry. He thought that 'boats and ships' figured in the inventory merely as translations of such words as *navicula* and *navis*, and had survived owing to linguistic conservatism. The mottoes on the arras might possibly be completed by comparison with existing pieces elsewhere, and were not likely to be solitary instances. Medieval records set out with judgement never failed to interest the Society, and the imagination was stimulated by the descriptions of plate and other works of art, which would have provided the best of models for present use if only a tithe of them had survived.

A. O. CURLE, Esq., F.S.A., a local secretary for Scotland, communicated the following report:

Owing to the war the amount of archaeological research undertaken in Scotland during 1915 was small. The Society of Antiquaries of Scotland, however, for a few months in the summer continued the excavation on Traprain Law in East Lothian begun so auspiciously in the previous year. An area amounting to about  $\frac{1}{8}$  acre was laid bare in continuation of the main excavation of 1914. In this four clearly defined strata of occupation were found, from each of which in turn the soil was removed and examined with satisfactory results. The accumulated depth of soil amounted to nearly 4 ft., the latest occupation being revealed about 14 in. below the surface. The four occupations of the site ranged in point of time from the close of the first century to the beginning of the fifth. In all four were found fragments of coarse hand-made native pottery; but pieces of Roman pottery also found indicated that the two earlier occupations covered a period between the end of the first century and the close of the second, and that the two later apparently occurred in the fourth century and continued to the

beginning of the fifth. These conclusions were strengthened by the coin evidence. Eighteen coins were found, of which ten were determinable, while the recognizable character of the remainder gave them a certain chronological value. No coin of a later date than the reign of Domitian came from the two earliest levels, while no identifiable coin of an earlier date than the beginning of the fourth century came from the two higher levels.

The relics found were very numerous, and with few exceptions Celtic. They included bronze fibulae enamelled and inlaid with silver, two fibulae of iron of peculiar form, harness mountings, pins, and finger rings of bronze, fragments of thirty-five armlets of glass, and segments of similar armlets of jet, a small number of beads, and a portion of a cane of blue glass such as was probably employed for the manufacture of certain small blue beads. Moulds of stone and of clay were also recovered, two of the latter being complete. One of these when opened showed that it was for the casting of a 'dress fastener' of bronze of the well-known form with a square plate and a triangular loop. The iron objects included, *inter alia*, two points and the tang of swords representing narrow double-edged weapons with no central rib, corresponding in this respect to the native blades found at Newstead. An undoubted Roman relic was a folding spoon of bronze, the handle of which at one end is in the form of an extended lion having the hinge of the bowl between its front paws; beneath the handle is a recess where possibly a probe has rested; while at the side there are remains of a hinge on which some other instrument has worked. Roach Smith illustrates a similar folding spoon in his *Illustrations of Roman London*, pl. xxxvii, fig. 13, p. 138, the handle of which is broken off at the back of the lion's neck, while an object found in the Society's excavations at Wroxeter in 1913 appears to be the handle of another (*Report of the Research Committee, Second Report*, p. 14, fig. 5, no. 19).

The late pottery and fragments of Roman glass of third or fourth century character are clear indications of trade conducted between the Romans and the Celtic tribes of Caledonia long subsequent to the withdrawal of the Roman troops from the south of Scotland. Nothing was found to suggest the presence of a Roman garrison on the hill, which was evidently the site of a native settlement.

A full account of the excavation with illustrations of the relics will appear in the *Proceedings of the Society of Antiquaries of Scotland*, vol. 1.

I have to record the first noted discovery of Late Celtic pottery in Scotland. This consists of a part of the rim and

wall of a bowl-shaped vessel with an everted rim, of finely finished black glossy ware, having an indicated diameter of 10 in. at the mouth. Associated with these were several pieces of very coarse native pottery, thick and friable, and with a considerable immixture of pebbles in the body. This find occurred near Falkirk in the formation of a military trench.

At Balneil, near New Luce, in Wigtownshire, through the agency of the plough there was brought to light a Bronze

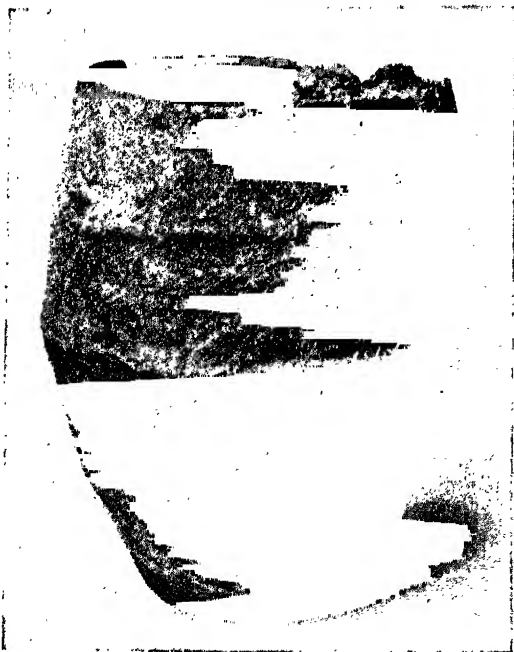


Fig. 1. CINERARY URN COVERING BRONZE AGE BURIAL AT BALNEIL ( $\frac{1}{8}$ ).

Age interment with interesting grave goods. The burial was probably that of two individuals, the bones of which were partially burnt. Covering the remains and in an inverted position was a doubly-cordoned cinerary urn 15 in. in height and 10 in. in diameter at the mouth (fig. 1). The relics (fig. 2) consisted of a bronze chisel  $4\frac{3}{8}$  in. in extreme length, with a tang 2 in. long, and a well-formed shoulder; the blade expands to its cutting-edge, where it measures  $\frac{7}{8}$  in. in breadth; a quoit-shaped bead of vitreous paste, partially burned and now of a grey colour,  $\frac{3}{4}$  in. in diameter; and a crutch-shaped pin of bone

with an obtuse point  $2\frac{1}{8}$  in. in length, the cross-piece of the head measuring 1 in. in length.<sup>1</sup>

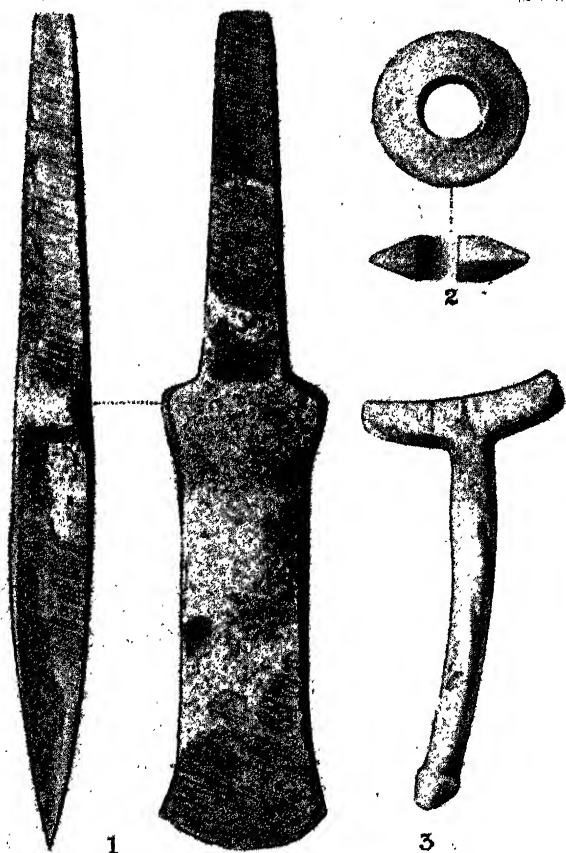


Fig. 2. BRONZE AGE OBJECTS FROM BALNETHEL.

GEORGE MACDONALD, Esq., C.B., LL.D., a local secretary for Scotland, communicated the following report for 1915-16:

During the year under review there have been no chance discoveries of any moment. Systematic excavation, too, has been

<sup>1</sup> The illustrations have been kindly lent by the Society of Antiquaries of Scotland.

at a standstill, except for the activity of Mr. A. O. Curle and others at Traprain, the importance of which for the history of the Roman occupation is yearly becoming more apparent. My own investigations on the line of the wall of Antoninus Pius have been carried on during the brief intervals when it was possible to secure labour without diverting it from more useful purposes. In spite of the difficulties, the results have been fairly successful. The course of the ditch has been mapped out for 3 miles, along which no surface-traces are now visible. The dimensions of the buried fort at Mumvills have been more or less accurately determined; it has had an area of nearly 7 acres, and has thus been exceptionally large. Finally, it has been ascertained that the point at which the structure of the wall changes from turf to earth and clay is about a mile west of Falkirk.

Thanks were ordered to be returned for these communications.

The Ordinary Meetings of the Society were then adjourned until Thursday, 23rd November.

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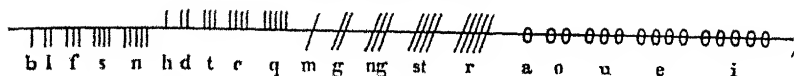
The following papers were received too late for insertion in their proper place on p. 203:—

*The origin of the Ogam Alphabet, properly called the Bethluisnion.*

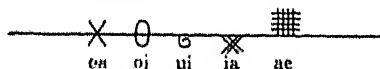
By BISHOP G. F. BROWNE, D.D., V.P.S.A.

For convenience of treatment, the Ogam characters can be shown on a horizontal line, some above the line, some below, and some on the line. As a matter of fact, the Ogam inscriptions run vertically up the left-hand edge of a stone. The horizontal line shown below represents the vertical arris or edge of the upright stone on which the inscription is; the characters below the line are on the face of the stone, those above the line are on the farther side of the edge, round the corner as it were. The characters which slant across the line are carried through from the side of the stone into the face.

## The Bethluisnion.



Some diphthongs also are recorded :



Many of the Ogam inscriptions are merely scratches, more or less deep, on the stone. In other cases they are carefully cut, and deep.

It seems clear that they cannot have been meant originally for lapidary work, or indeed for use on parchment. For instance, the Ogam character for *h* is one single stroke, while the character for *q* is five strokes; and yet *q* is continually in use, and *h* was not known on any inscription, when I was studying these things. It was said to have been found at Clonmacnois on a small sepulchral stone, *Colman bocht*, but no one had been able to find the stone since it was discovered. Again, as the stone itself serves as the beginning of the memorial inscription, being equivalent to *This is the memorial*, the names which appear are naturally in the genitive case, and in those early times of the Erse language the genitive was inflexional, and ended in *i*; thus *i* was in continual use, and yet it takes more time to cut or to inscribe than any other vowel. Once more, *r* is far from infrequent, but it takes longer to cut than *st*, which I personally have never seen used; similarly, *n* is a very common letter, more frequent than most if not all of its batch of five characters. On the whole, we have to look for some explanation why it was originally easier to show five signs than one, or two, or three, or four.

There are traditions that there were at first ten Ogam characters, then twelve, then sixteen, then, as now, twenty. The tradition is rather damaged by the statement that it was Hercules who at last raised the number to twenty. The numbers being multiples of five and of four, it occurred to me that we must be dealing with the use of the fingers and thumb of each hand, the whole hand for the ten and twenty stages, the fingers alone for the twelve and sixteen. It is no doubt easier to hold up the whole hand than to select one or more fingers to hold up. The ten stage shows with the right hand (corresponding eventually with the face of the stone) five characters, one finger, two fingers, three fingers, four fingers, and the whole hand; and the same for the left hand (corresponding eventually to the side of the stone). The twelve stage showed four characters with the right hand

and four with the left, the thumbs not being used; the remaining four were shown by laying on the palm of one hand the first, second, third, and fourth fingers of the other. As this blended the right with the left, it corresponded eventually with lines grooved through from the side to the face of the stone. For the sixteen stage, either the other hand laid fingers on the palm of the hand that had first laid fingers on it, or the four knuckles were touched with the index-finger of the other hand. For the twenty stage, the same arrangement stood as for the sixteen, the thumbs being used as well as the fingers.

It is an interesting confirmation of this theory that three of the diphthongs are shown by the blending of the two hands, a suitable indication of a blending of sounds. These diphthongs are produced by crossing one finger of each hand, two fingers, and four fingers. Why four and not three? The answer is that the third finger is now less easy to move than the others, and it is more than possible that this was more marked in far-off ages than it is now. If you try to go continuously through the showing of diphthongs by crossing fingers, first one, then two, then three, you will find a little care has still to be taken to get the third up alone, while the two remain crossed.

It is evident that the other diphthongs can easily be shown by the fingers.

This explanation has no connexion with the 'deaf-and-dumb' alphabet, an invention of the eighteenth century by a French abbé.

I communicated my theory to the *Academy* some thirty years ago, and it was accepted by the two scholars who were then writing on Ogams, Professor Rhys and Isaac Taylor.

### *The Ivory Chair of Archbishop Maximianus at Ravenna.*

BISHOP G. F. BROWNE showed lantern slides of the front, back, and sides of the chair of Maximianus, covered with panels of ivory, now in the archiepiscopal palace at Ravenna. His purpose was to point out that on this chair, made for the archbishop between 546 and 556, there were many examples of ornamentation from which the beautiful vine-scrolls might have been directly copied for the shafts of Anglian crosses at Ruthwell and Bewcastle. It had been objected to the date of 670 assigned to the Bewcastle shaft that the vine-scrolls must be later than 670; the chair showed that they were in full use in Italy, or at an eastern centre of art, more than a century before that date.

The remarkable monogram on the front of the chair gave *Maximianos Episcopus*, or, by using the two characters X and P



as both Latin and Greek, *Archiepiscopus*. Another monogram, differing but very slightly from this, had very recently been found on some broken marble in the archiepiscopal palace, a very strong confirmation of the evidence in favour of the origin of the chair. Maximianus was the archbishop who consecrated the church of St. Vitale, and he appeared in the great mosaic of the Imperial Court, being the only person there named.

It was on record that the chair was brought to Ravenna from Venice in the year 1001 by John the Deacon as a present from the Doge to the Emperor Otto III, who left it at Ravenna. How it was first taken away from its original home, and how it came into the hands of the Venetians, was not, so far as was now known, recorded. But considering the wars and pillages and changes of dynasty, and also the acquisitiveness of the Venetians, no one who knew those times could attach much importance to the absence of definite information.

# REPORT OF THE LIBRARY COMMITTEE

FOR THE PERIOD JANUARY, 1915, TO JUNE, 1916.

THE Library Committee begs to report that since January, 1915, the number of books added to the Library either by gift or by purchase, exclusive of periodical publications, is considerably below what would be expected in normal times, but under the circumstances may be considered satisfactory. The largest number of accessions is among books of a more or less historical character; but important works have been acquired in other departments, and many *lacunae* have been filled up. This is particularly the case with regard to topographical books dealing with Yorkshire, a number of old but important works relating to the antiquities of this county having been purchased during the period under review.

As it has been found that inconvenience is caused to Fellows by the absence from the Library of volumes of the Record Office publications and the transactions of societies, the Committee recommended the Council to include Record Office publications in the list of volumes which cannot be borrowed from the Library and to prohibit the loan of volumes of transactions for a longer period than two weeks. They further recommended that the number of volumes which a Fellow may have on loan from the Library at one time shall be increased from four to six. By resolution of 26th January 1916 the Council agreed to these recommendations. The rule as to volumes of the Record Office publications does not refer to the volumes of the Chronicles and Memorials (Rolls Series).

A large number of books in leather bindings was found to be in need of repair, and a beginning has accordingly been made with this work. A sum of £50 was especially granted for this purpose by the Council.

Additional shelves have been erected in one of the empty rooms on the second mezzanine floor to relieve the congestion in the main library. As these shelves are not easily accessible to Fellows, it is proposed to place on them books not in frequent demand.

The Subject Index has made steady progress and is well in hand. Periodical publications are now in process of being

indexed, and most of the transactions of the more important English societies are completed. All new books and periodicals—where the main set of the latter has been indexed—are catalogued as they are received. By this means the cataloguing is kept up to date and the arrears are being steadily overtaken. All the books and many of the more important periodicals are already catalogued, and the Committee would remind Fellows that this valuable addition to the Library is now available for their use.

The following List of Accessions from January, 1915, to June, 1916, is arranged under subjects. A topographical list of those books which can be so catalogued is added:

### ARCHITECTURE.

- Ambler, L. The old halls and manor houses of Yorkshire.
- Bell, E. The architecture of ancient Egypt.
- Bond, F. The chancel of English churches.
- Clapham, A. W., and Godfrey, W. H. Some famous buildings and their story.
- Havell, E. B. The ancient and medieval architecture of India.
- Jackson, Sir T. G. Gothic architecture in France, England, and Italy.
- Oliver, B. Old houses and village buildings in East Anglia.
- Rey, G. Étude sur les monuments de l'architecture militaire des Croisés en Syrie et dans l'île de Chypre.
- Sadleir, T. U., and Dickinson, P. L. Georgian mansions in Ireland.
- Vitruvius. The ten books on architecture; translated by M. H. Morgan.
- Weaver, L. Memorials and Monuments.

### ART.

- Brown, G. Baldwin. The arts in early England.
  - Gowland, W. Metals and metal working in old Japan.
  - Kennedy, J. A new description of the pictures . . . at Wilton (1758).
  - Smith, H. C. The goldsmith and the young couple.
  - Thomson, W. G. Tapestry weaving in England.
  - Victoria and Albert Museum. Catalogue of a collection of pictures in plumbago.
  - Review of the principal acquisitions.
- See also:*—Bells, Ceramics, Coins, Glass, Manuscripts, Plate, Sculpture, Seals, Woodwork.

ASSYRIOLOGY: *see* Assyria under Topographical heading.

### BELLS.

- Ellacombe, H. T. The bells of the cathedral church of St. Peter, Exon (1874).
- Walters, H. B. The church bells of England.

### BIBLIOGRAPHY.

- British Museum. List of catalogues of English book sales, 1676–1900.
- Supplementary catalogue of Marathi and Gujarati books.
- Dowden, E. H., and Eeles, F. C. A bibliography of the Scottish Liturgy.

Minet Public Library. Catalogue of works relating to the county of Surrey.

Index to calendars of deeds concerning the county of Surrey.

### BIOGRAPHY.

Bushell, W. D. Elias de Derham.

Clarke, E. New lights on Chatterton.

Fletcher, J. M. J. A Dorset worthy : William Stone, Royalist and Divine, 1615-85.

Murray, D. David Laing, antiquary and bibliographer.

### CASTLES, FORTIFICATIONS, etc.

Adams, C. L. Castles of Ireland.

Clinch, G. English coast defences from Roman times to the early years of the nineteenth century.

Fleming, J. S. The town wall fortifications of Ireland.

Rey, G. Étude sur les monuments de l'architecture militaire des Croisés en Syrie et dans l'île de Chypre.

Schuch, E. Castles and abbeys of England in poetic and romantic lore.

### CERAMICS.

Christy, M., and Reader, F. W. Excavation of the site of a medieval pottery at Mill Green, Ingatestone, Essex.

Hobson, R. L. Chinese pottery and porcelain.

May, T. The pottery found at Silchester.

Sheppard, T. The evolution of the potter's art.

Walters, H. B. History of ancient pottery, Greek, Etruscan, and Roman, based on the work of Samuel Birch.

### COINS AND MEDALS.

British Museum. Select Italian medals of the Renaissance.

Irwin, D. H. War medals and decorations issued to the British military and naval forces from 1558 to 1899.

Lockett, R. C. Hoard of nine Anglo-Saxon pennies found in Dorset.

### COMPANIES AND GILDS.

Johnson, A. H. A history of the worshipful company of Drapers of London.

### COSTUME.

Quicherat, J. Histoire du costume en France (1877).

### ECCLESIOLOGY.

Bond, F. The chancel of English churches.

Webster, T. E. Orienting of churches, once the practice of all Christendom.

Wordsworth, C., and Maclean, D. Statutes and customs of Salisbury cathedral.

See also : Bibliography, Glass, Plate, Woodwork.

EGYPTOLOGY : see Egypt, under Topographical heading.

### GLASS.

Weyman, H. T. The glass in Ludlow church.

## GREEK ARCHAEOLOGY.

- British Museum. Select bronzes, Greek, &c.  
 Droop, J. P. Archaeological excavation.  
 Hall, H. R. Aegean archaeology.  
 Myres, J. L. Handbook of the Cesnola collection of antiquities from Cyprus in the Metropolitan Museum, New York.  
 Walters, H. B. History of ancient pottery.

## HAGIOLOGY.

- Drake, M. and W. Saints and their emblems.  
 Smith, H. C. The goldsmith and the young couple.

## HERALDRY.

- Holme, Randall. The academy of armory, 2nd vol. edited for the Roxburghe Club by I. H. Jeayes.  
 Hope, W. H. St. J. The heraldry and sculptures in the Divinity school, Oxford.  
 Strohl, H. G. Heraldischer Atlas.

## HISTORY (ANCIENT).

- McLennan, J. F. Studies in ancient history.  
 Sidonius, The letters of, edited by O. M. Dalton.

## HISTORY (ENGLAND).

- Ballard, A. The Domesday Inquest.  
 ——— The English borough in the twelfth century.  
 Coulton, G. G. Medieval studies.  
 Cust, L., and Colvin, S. History of the Society of Dilettanti.  
 Froissart. Chroniques.  
 Johnson, A. H. History of the . . . Drapers of London.  
 Pixley, F. W. History of the baronetage.  
 Roth, H. L., and Jolley, J. T. War ballads and broadsides of previous wars, 1779-1795.  
 Tout, T. F. A medieval burglary (The robbery of the Treasury at Westminster).

## — (WALES).

- Historical Society of West Wales.  
 Evans, H. T. Wales and the Wars of the Roses.  
 Stone, G. Wales, her origins, struggles and later history, institutions and manners.  
 Thomas, D. R. The history of the diocese of St. Asaph.

## — (SCOTLAND).

- The book of Arran.

## — (FRANCE).

- Froissart. Chroniques.

## — (AMERICA).

- Cundall, F. Historic Jamaica.  
 Firth, C. H. An American garland, 1563-1759.

## — (ASSYRIA).

- King, L. W. History of Sumer and Akkad.  
 ——— History of Babylon.

## HISTORY (RECORDS).

Bedfordshire Historical Record Society.

Burke, A. M. Memorials of St. Margaret's church, Westminster; the parish registers.

Farrer, W. Early Yorkshire charters.

Foster, W. E. Lord Boston's muniments . . . relating to South Lincolnshire.

Lancaster, W. J. Chartulary of Fountains abbey.

Moore, N. Book of the foundation of St. Bartholomew's church in London.

Peet, H. Liverpool Vestry books: vol. ii, 1681-1814.

Price, W. H. Churchwardens' accounts of Badsey with Aldington, Worcestershire.

Robinson, W. H. Walsall records; translation of the ancient documents in the Walsall chartulary in the British Museum.

Roxburghe Club. Survey of the lauds of William, first Earl of Pembroke.

Turner, G. J., and Salter, H. E. The register of St. Augustine's abbey, Canterbury, commonly called the Black Book: part i.

Wilkie, C. H. The parish registers of Little Chart, Kent, 1538-1813.

Wilkie, K. W. The register book of St. Laurence, Thanet, from 1560 to 1653.

The publications of the Public Record Office and of the various Record Societies for the year.

## — (FAMILY).

Bushell, W. D. The Bellamies of Uxendon.

Cullum, G. M. G. History of Middleton . . . of Chirk castle.

Ravenscroft, W. and R. B. The family of Ravenscroft.

## — (EDUCATION).

Leach, A. F. The schools of medieval England.

— Educational charters and documents.

Murray, D. Merchiston Castle school, 1855-8.

## — (MILITARY).

Irwin, D. H. War medals and decorations.

Newbolt, H. The story of the Oxfordshire and Buckinghamshire Light Infantry.

Smith, J. H. The historie book . . . of the Hon. Artillery Co. of London and the Ancient and Hon. Artillery Co. of Massachusetts.

Tipping, H. A. The story of the Royal Welch Fusiliers.

Weaver, L. The story of the Royal Scots (the Lothian Regiment).

## INSTITUTIONS.

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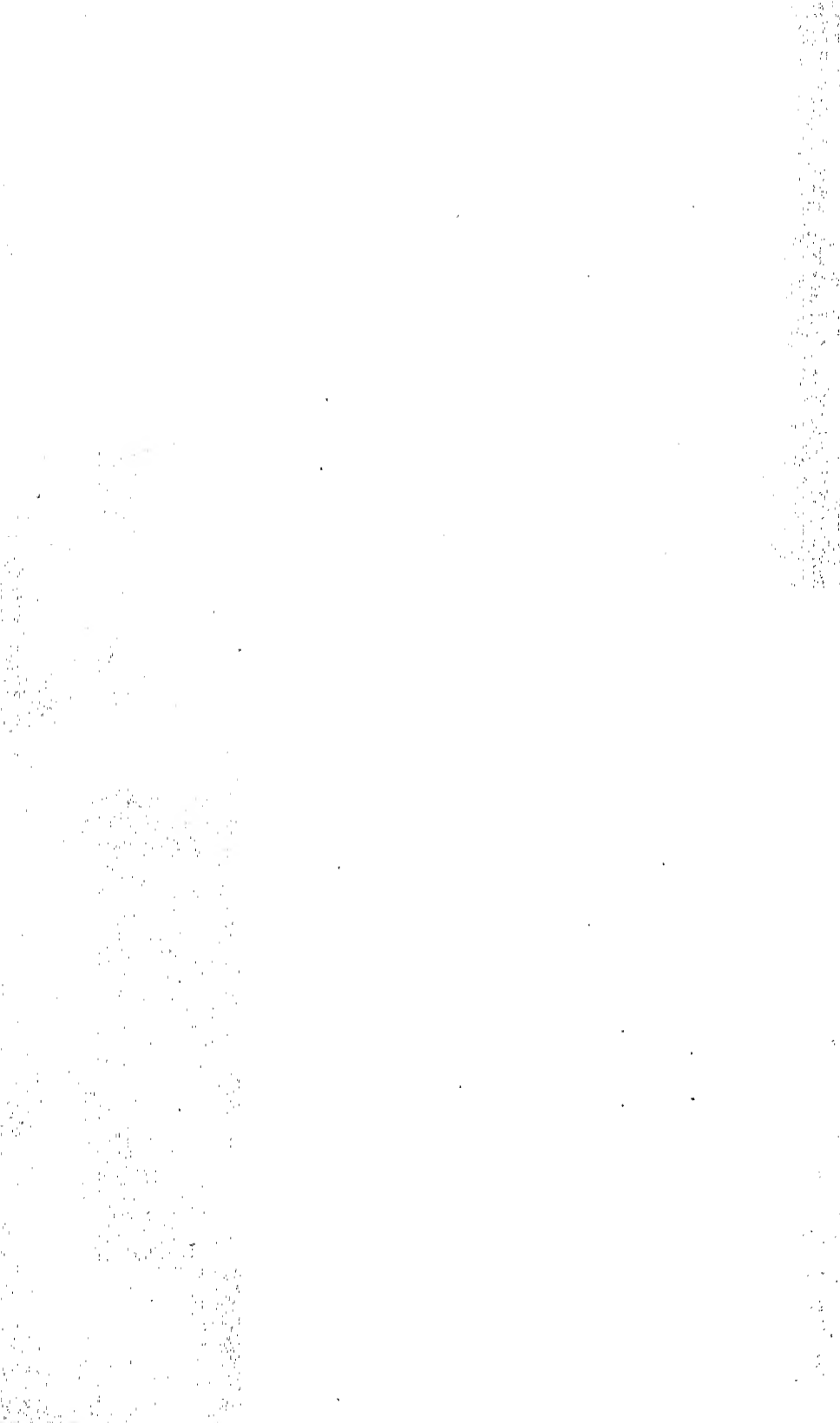
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**SOCIETY OF ANTIQUARIES  
OF LONDON**

**STATEMENT OF ACCOUNT  
FOR THE YEAR 1915**





## NOTE ON THE ACCOUNTS FOR 1915

THE fact that a surplus of £342 (1914) has shrunk to £17 (1915) demands explanation before it can be accepted. It is due to two causes—decrease in income, £63 15s. 2d.; increase in expenditure, £262 1s. 3d. Taking these two amounts together, and adding the surplus of 1915, gives us the £342 19s. 4d., the surplus of 1914.

The decrease in income is mainly due to the rise in income-tax (£49 6s. 5d.), which, though it affects 1915, is no permanent loss, since it will be recovered in 1916. Of the increase in expenditure, £172 2s. 9d. is due to Publications; £35 18s. 3d. to Library; £42 4s. 6d. more has gone in Salaries, and £45 17s. 11d. in House Expenditure, aircraft insurance and fuel being the two main factors of the last item of increase.

Following a precedent of 1798, when the Society recognized the then serious crisis by subscribing £500 to the service of the State, we have taken up £500 of the War Loan of 4½ per cent.; of this £400 is allotted to the General Fund and £100 to the Research Fund. This subscription was made use of, under the offer of the Government, to convert the capital of the Owen Fund, represented by £300 2½ per cent. annuities, into £192 6s. 1d. of the new loan. The result will be an increase in the income of this fund of £1 3s. 0d. per annum.

WILLIAM MINET,  
*Treasurer.*

## INCOME AND EXPENDITURE ACCOUNT

INCOME.

	£	s.	d.	£	s.	d.
Subscriptions . . . . .	1972	6	0			
"    unpaid . . . . .	28	7	0	2000	13	0
Admissions . . . . .	231	0	0			
Less $\frac{1}{2}$ to Research Fund . . . . .	46	4	0	184	16	0
Dividends . . . . .	805	14	0			
"    from Court of Chancery . . . . .	117	15	6	923	9	6
Sale of Publications:						
General . . . . .	112	7	8			
Alabaster Catalogue . . . . .	1	5	6	143	13	2
Sundry Receipts:						
Income-tax repaid . . . . .	83	8	10			
Interest on deposit . . . . .	34	10	3			
Old Sarum Fund . . . . .	4	0	0			
Sundries . . . . .	25	14	6	147	13	7

**£8400 5 3**

FOR THE YEAR ENDING 31st DECEMBER, 1915.

## EXPENDITURE.

	£	s.	d.	£	s.	d.
Publications . . . . .				1216	14	0
Library :						
Books . . . . .	97	8	8			
Binding . . . . .	115	8	0			
Subject catalogues . . . . .	122	18	1			
				885	9	9
Subscriptions to Societies . . . . .				52	3	0
Salaries, Wages, Allowances, Pension :						
Secretary . . . . .	50	0	0			
" assistant . . . . .	300	0	0			
Clerk and Librarian . . . . .	250	0	0			
" allowances . . . . .	21	0	0			
Porter . . . . .	141	0	0			
" allowances . . . . .	24	5	6			
Wages . . . . .	141	16	0			
Pension, Sir W. Hope . . . . .	250	0	0			
Income-tax and insurance on above . . . . .	26	18	9			
				1205	0	8
House Expenditure :						
Licences . . . . .	1	16	0			
Insurance . . . . .	27	4	9			
" aircraft . . . . .	25	8	0			
Lighting . . . . .	57	19	8			
Fuel . . . . .	46	17	0			
Tea at Meetings . . . . .	15	8	0			
House necessities . . . . .	17	18	10			
Cleaning . . . . .	34	4	9			
Clock winding . . . . .	2	2	0			
				228	8	7
Official Expenditure :						
Printing . . . . .	80	2	8			
Postage . . . . .	15	2	10			
Stationery . . . . .	28	0	8			
Telephone . . . . .	8	0	0			
				126	5	9
Sundry Payments :						
Legacy duty and costs . . . . .	17	2	0			
Travelling expenses . . . . .	7	18	10			
Bradford-on-Avon Barn, grant . . . . .	10	0	0			
Old Sarum Fund . . . . .	4	0	0			
Sundries . . . . .	30	0	2			
				69	1	0
Repair Fund . . . . .				150	0	0
Balance, carried to Balance Sheet . . . . .				17	2	11
				£3400	5	3

## REPAIR

	£	s.	d.
Balance, 31st December, 1914	117	9	8
Appropriation from Income and Expenditure Account	150	0	0

£267 9 8

## BALANCE SHEET,

## LIABILITIES.

	£	s.	d.	£	s.	d.
Sundry Creditors				1067	18	7
Owen Fund				47	18	8
Repairs Fund				93	17	11
Due to Bank				115	2	7
Balance, 31st December, 1914	81128	10	4			
Less one Fellow amoved and one deceased		5	5	0		
	81123	5	4			
Balance from Income and Expenditure Account	17	2	11			

31140 8 8

£32465 1 0

## FUND.

	£	s.	d.
Sundry repairs . . . . .	36	17	1
Electric „ . . . . .	124	16	5
Bookshelves . . . . .	11	18	8
Balance to Balance Sheet . . . . .	98	17	11
	<u>£267</u>	<u>9</u>	<u>8</u>

## 31st DECEMBER, 1915.

## ASSETS.

	£	s.	d.	£	s.	d.
Investments—General:						
Metropolitan 3 per cent. <sup>1</sup> . . . . .	11060	5	2			
Metropolitan Water Board 3 per cent. “B” Stock <sup>2</sup> . . . . .	1000	0	0			
War Loan 4½ per cent. <sup>3</sup> . . . . .	897	17	8			
Ditto—Stevenson bequest:						
Bank Stock <sup>1</sup> . . . . .	7162	6	4			
Great Northern 4 per cent. Perpetual Preference <sup>1</sup> . . . . .	3692	7	6			
London and North Western 4 per cent. Guaranteed <sup>1</sup> . . . . .	3763	6	1			
North Eastern 4 per cent. Guaranteed <sup>1</sup> . . . . .	3741	8	1			
Midland 2½ per cent. Consolidated Per- petual Preference <sup>1</sup> . . . . .	494	11	8			
				31311	16	8
Sundry debtors:						
Subscriptions . . . . .	28	7	0			
Old Sarum Fund . . . . .	2	0	0			
Publications . . . . .	118	0	0			
				148	7	0
Cash:						
Deposit Account . . . . .	1000	0	0			
In hand . . . . .	4	17	4			
				1004	17	4
				<u>£32465</u>	<u>1</u>	<u>0</u>

<sup>1</sup> Valued at Stock Exchange prices, 31st December, 1899.<sup>2</sup> Valued at Cost as when purchased in 1905.<sup>3</sup> Valued at Cost as when purchased in 1915.

We have examined the above Income and Expenditure Account and Balance Sheet with the Books and Vouchers and certify them to be correct. We have satisfied ourselves as to the Certificates representing the Investments, except the Inscribed Stocks, for which we have seen Certificates from the Banks in whose books they are inscribed. The value of the Library, Antiquities, Furniture, and other property of the Society is not taken credit for in the Balance Sheet.

FRANCIS W. PIXLEY.  
OECIL TENNANT.

JEROME BANKES.  
E. NEIL BAYNES.

22nd March, 1916.

## RESEARCH FUND—

## RECEIPTS.

	£	s.	d.
Balance in hand, 31st December, 1914 . . . . .	69	11	6
Dividends . . . . .	120	5	9
Grant from General Fund, part admission fees . . . . .	46	4	0
Income Tax refunded, 1914-15 . . . . .	10	4	6
Donations and Subscriptions . . . . .	65	10	0
" Old Sarum Fund . . . . .	4	0	0
" Wroxeter . . . . .	4	0	0

£319 15 9

## STOCKS AND INVESTMENTS,

	Amount of Stock.		
	£	s.	d.
Metropolitan 3 per cent. . . . .	10583	19	7
Bank Stock . . . . .	2128	9	6
Great Northern Railway Consolidated 4 per cent. Perpetual Preference . . . . .	2725	0	0
London and North Western Railway 4 per cent. Guaranteed . . . . .	2757	0	0
North Eastern Railway 4 per cent. Guaranteed . . . . .	2761	0	0
Midland Railway 2½ per cent. Consolidated Perpetual Preference . . . . .	592	5	10
Metropolitan Water Board 3 per cent. "B" Stock . . . . .	1010	1	0
War Loan 4½ per cent. . . . .	400	0	0

£22957 15 11

## OWEN FUND.

War Loan 4½ per cent. . . . .	192	6	1
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## RESEARCH FUND.

India 3½ per cent. . . . .	1805	18	4
J. Dickinson & Co., Ltd., 5 per cent. Preference . . . . .	500	0	0
Victoria 3 per cent. Consolidated Inscribed . . . . .	527	13	0
Metropolitan Water Board 3 per cent. "B" Stock . . . . .	966	4	2
War Loan 4½ per cent. . . . .	100	0	0

£3899 10 6

## SUMMARY OF CASH ACCOUNT.

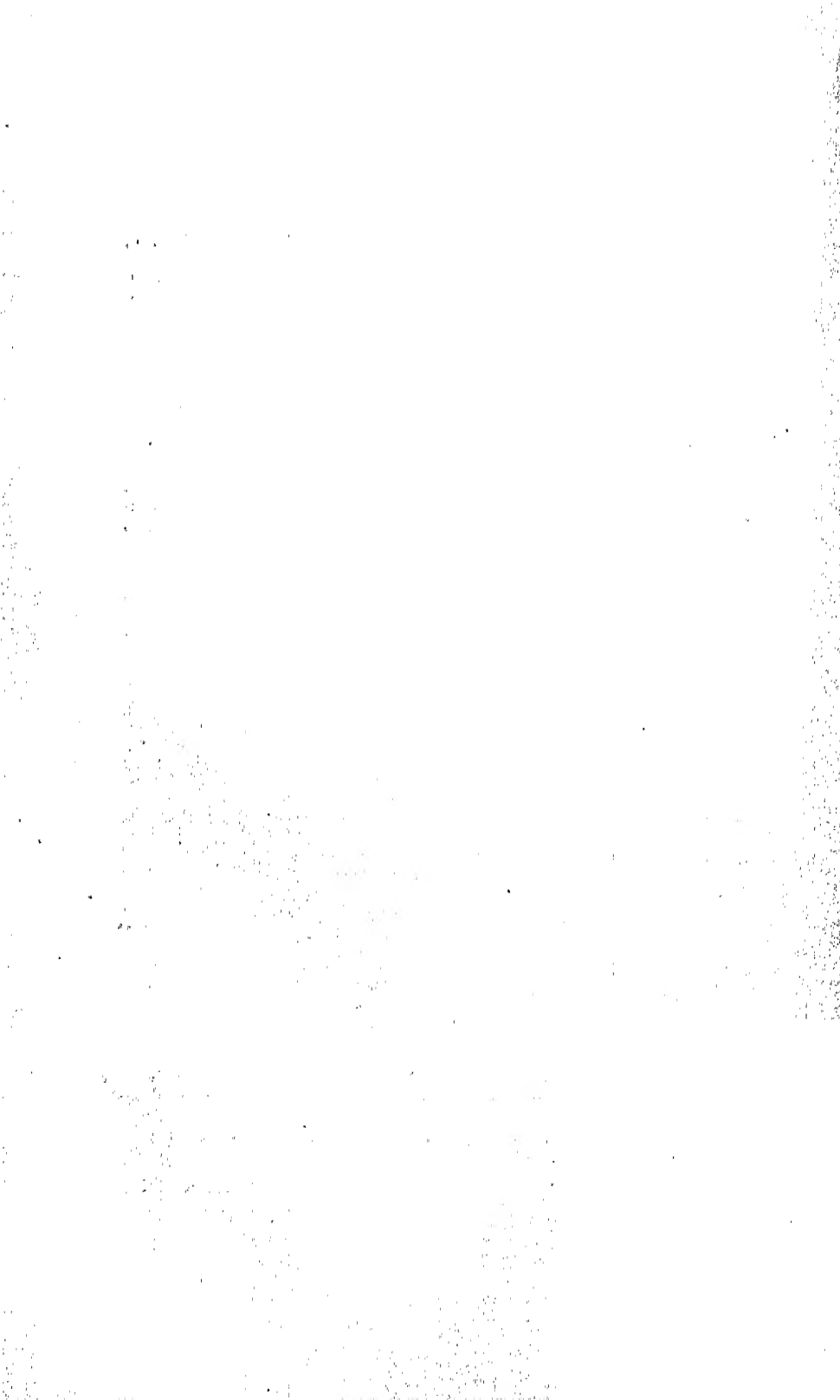
PAYMENTS.			£	s.	d.	£	s.	d.
Hengistbury Head—expenses	.	.	.	.	.	49	0	5
Old Sarum Fund, grant	.	.	.	.	.	25	0	0
Wroxeter Fund, grant	.	.	.	.	.	25	0	0
" " expenses	.	.	.	.	.	1	2	9
War Loan	.	.	.	.	.	99	9	4
Balance, 31st December, 1915	.	.	.	.	.	112	3	3
" due to Old Sarum Fund	.	.	.	.	.	4	0	0
" " Wroxeter Fund	.	.	.	.	.	4	0	0
						<hr/> 120 3 3		
						<hr/> <hr/> £319 15 9		

31st DECEMBER, 1915.

			Amount of Stock.		
			£	s.	d.
In the High Court of Justice, Chancery Division.					
In the suit of Thornton v. Stevenson.					
The Stocks remaining in Court to the credit of this cause are					
as follows, viz.:					
Great Western Railway 5 per cent. Guaranteed	.	.	8894	0	0
Midland Railway 2½ per cent. Perpetual Preference	.	.	14992	8	5
			<hr/> £23886 8 5		

After paying of certain annuities, now amounting to £300 per annum, the Society is entitled to one-fourth share of the residue of the income of the above fund.

WILLIAM MINET,  
Treas. S. A.





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